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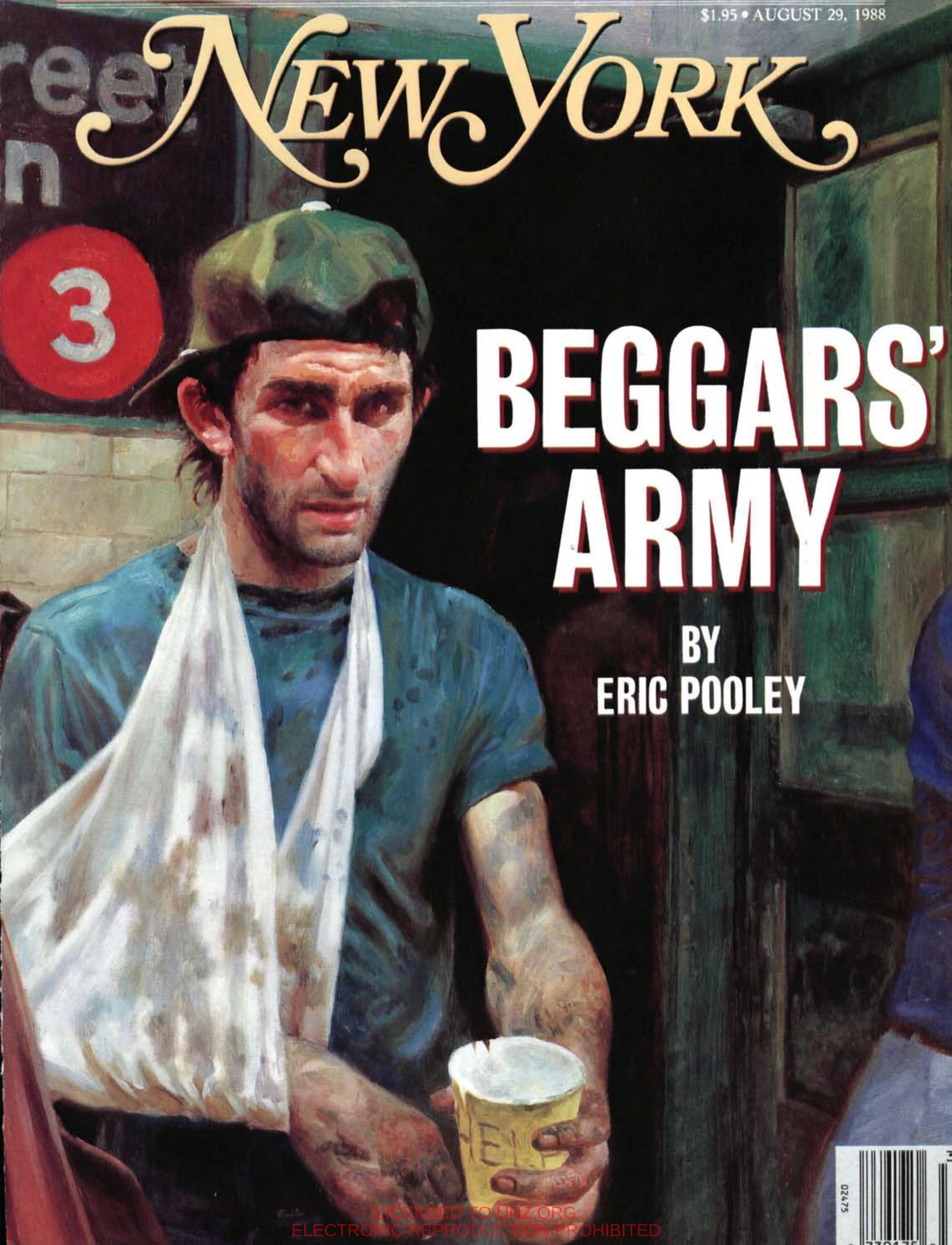

BEGGARS' ARMY

BY
ERIC POOLEY

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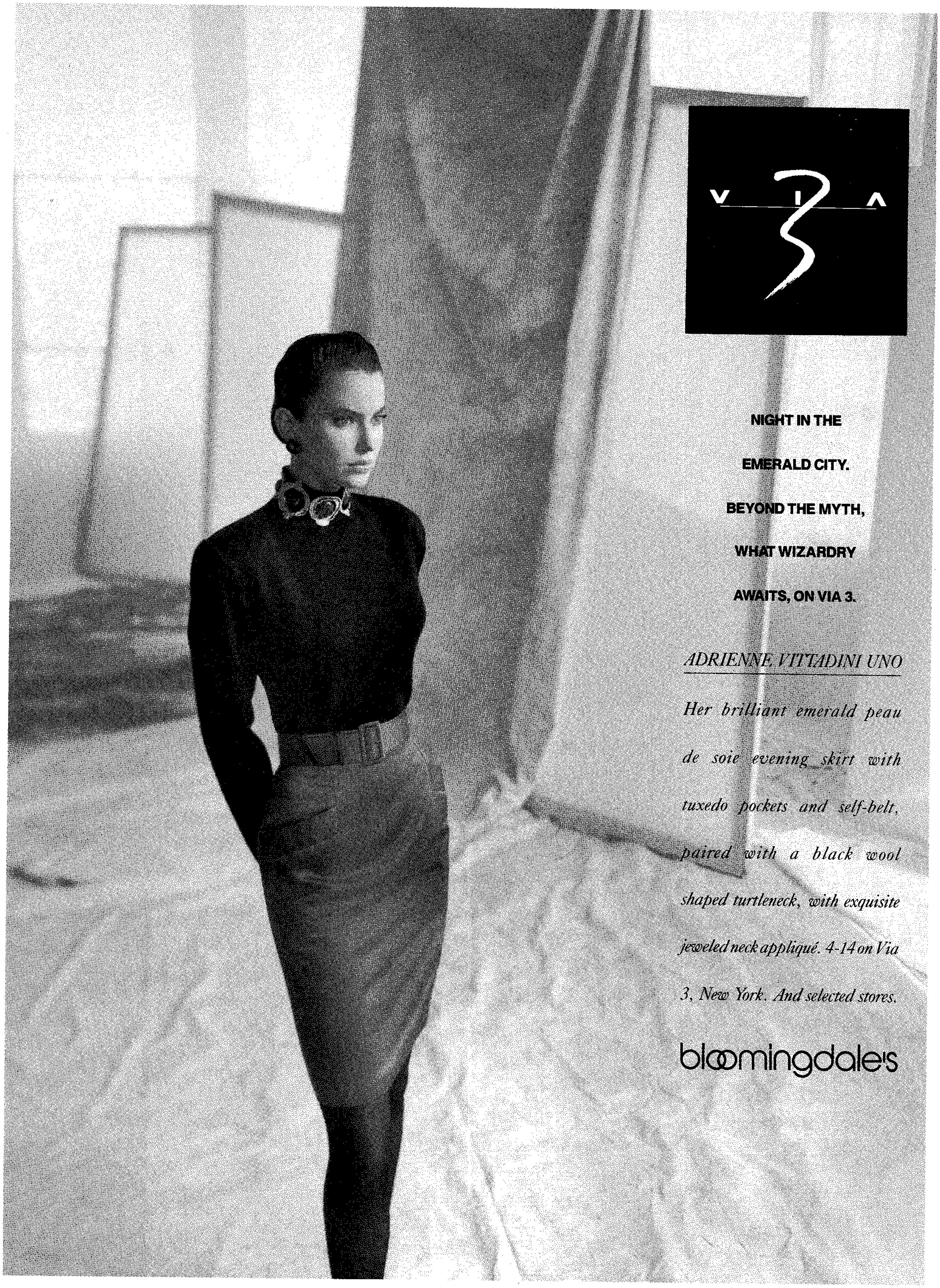

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VOL. 21, NO. 34 AUGUST 29, 1988

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30 Beggars' Army

BY ERIC POOLEY

"Got any change, man? I'm *hungry*" is a plea New Yorkers are becoming too used to hearing. Beggars are ubiquitous this summer, and though many of them really need the money, others don't. Eric Pooley spent the past month on the streets and in the subways to find out who the new panhandlers are. He found young, apathetic, uneducated people who've slipped below the social safety net; unless they have a scam, they make only $10 or $15 a day. Even many liberal New Yorkers have stopped giving, and the mayor is launching an advertising campaign to encourage donations to charitable organizations rather than beggars. "The intimidating panhandlers have become the issue," says an expert on the homeless. "The hustlers are hardening our hearts against all street people."

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BY JOE KLEIN

Ron and Nancy flew off into the sunset, and George Bush sailed into New Orleans on a riverboat to be his own man. Calling the shots at last, he promptly chose Dan Quayle, an obscure young Indiana conservative, as *his* veep, then made the long-heralded Big Speech.

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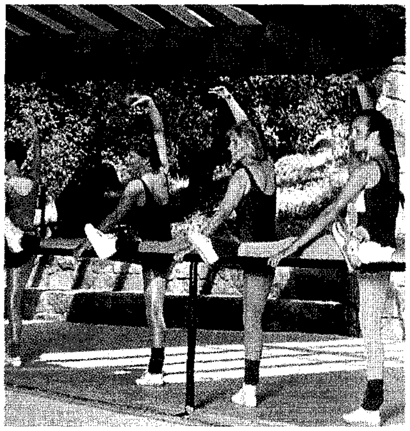
BY GAEL GREENE



Even though Gael Greene knows how to eat healthy—at home and in the city's great restaurants—she's constantly gaining (and trying to lose) the same ten pounds. So over the years, she has visited the world's great spas. She recently returned from a week at Rancho La Puerta, in Baja California, where she hiked the mountains, toned her muscles, spiced her food with fresh salsa—and lost six pounds.

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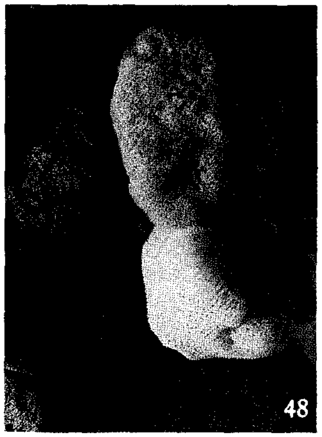

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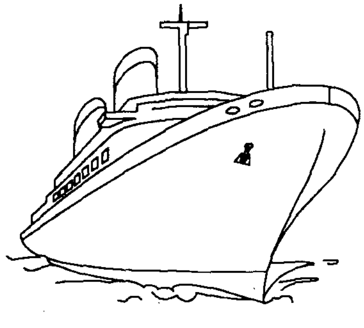

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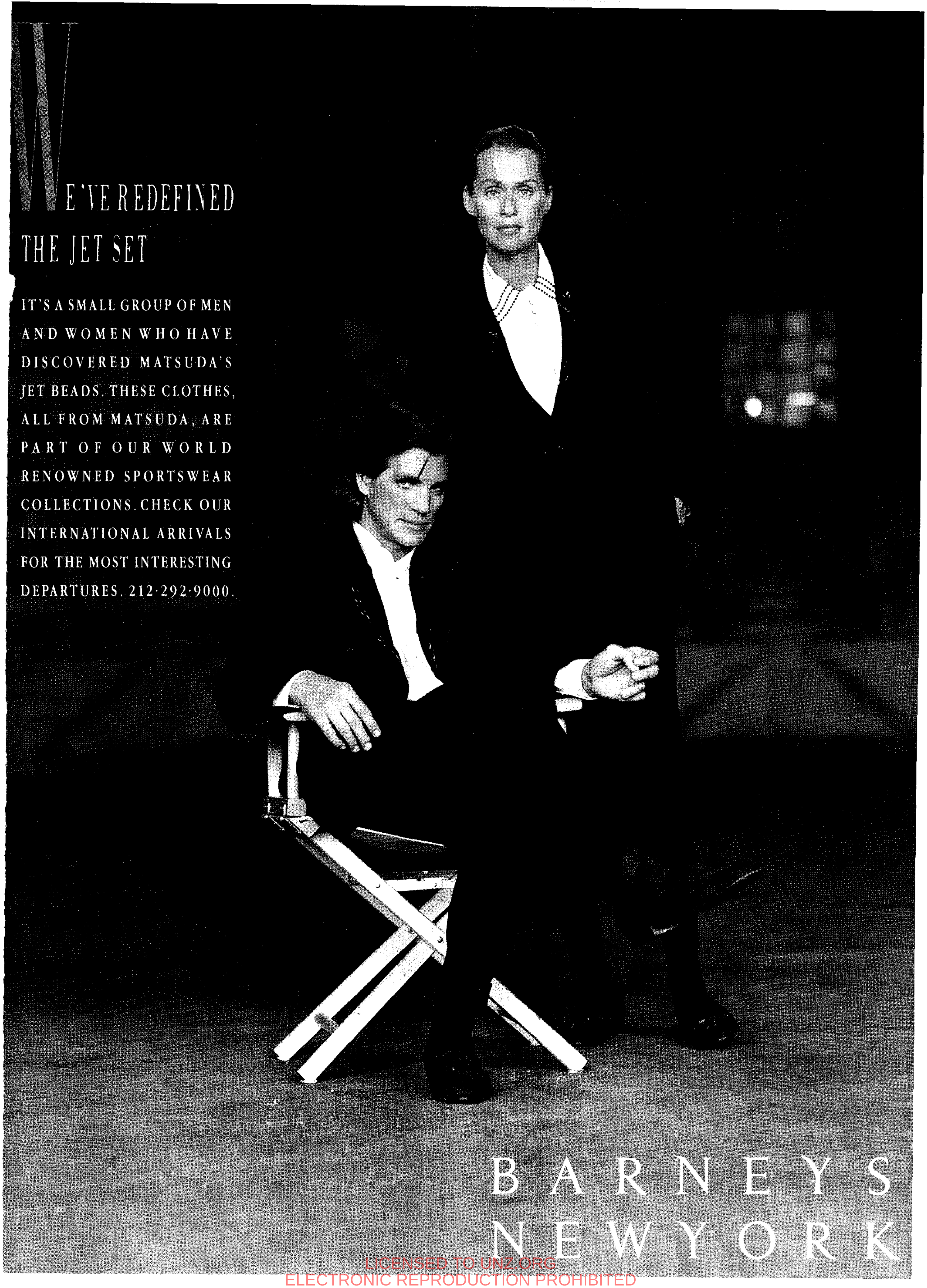

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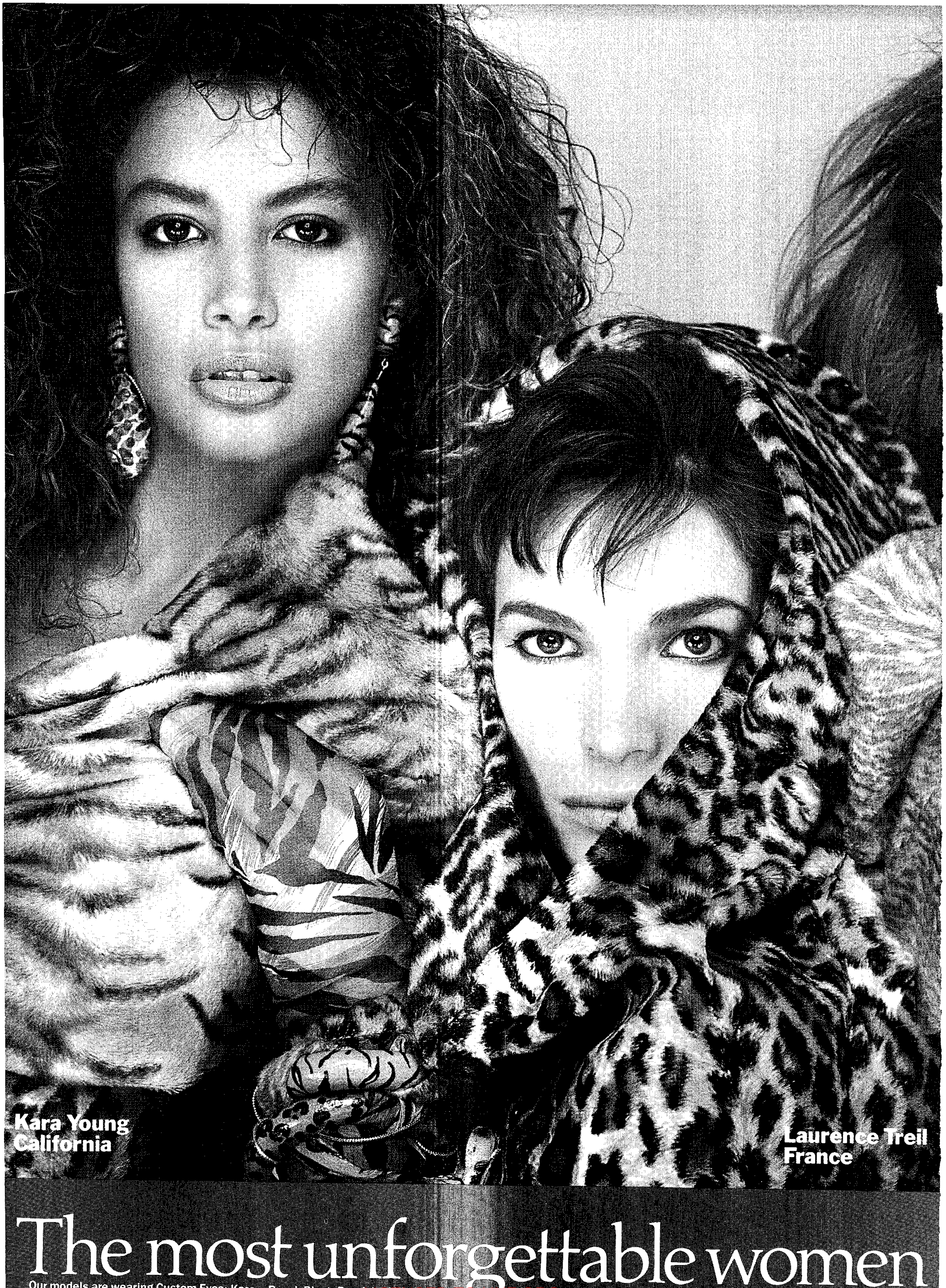
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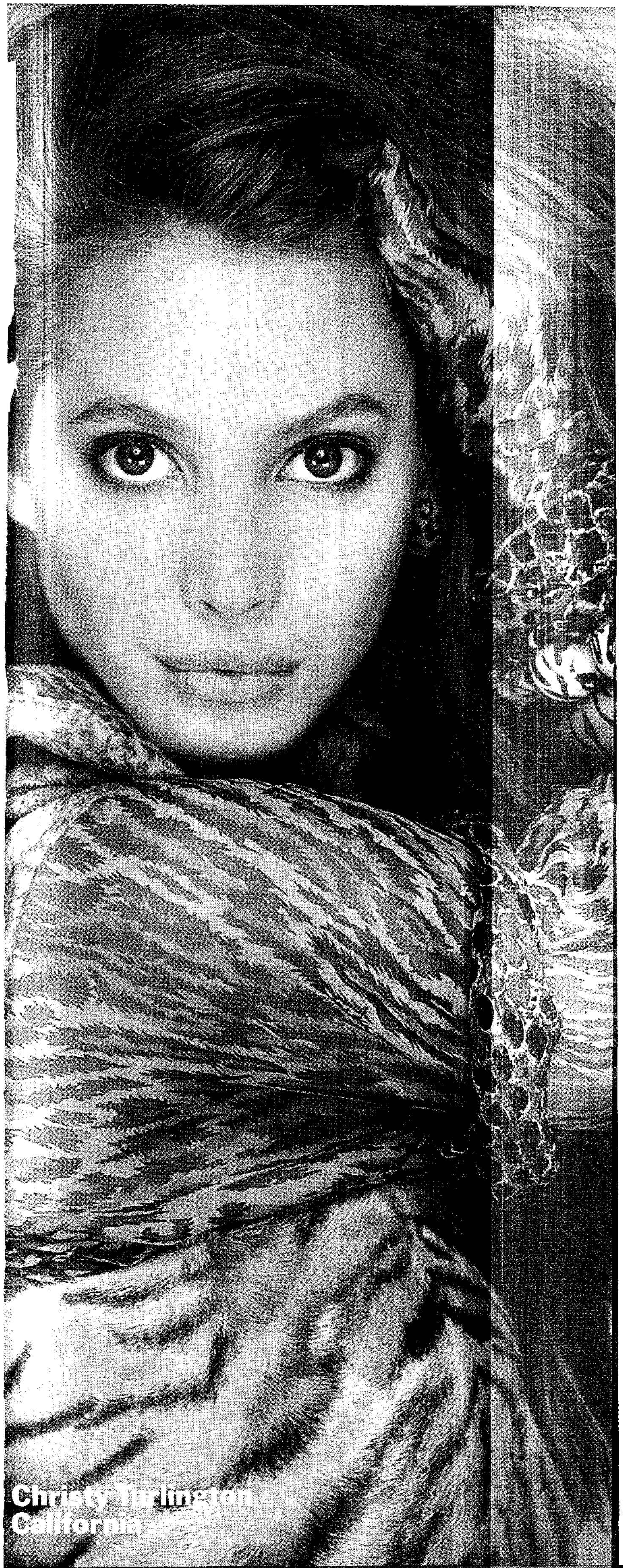

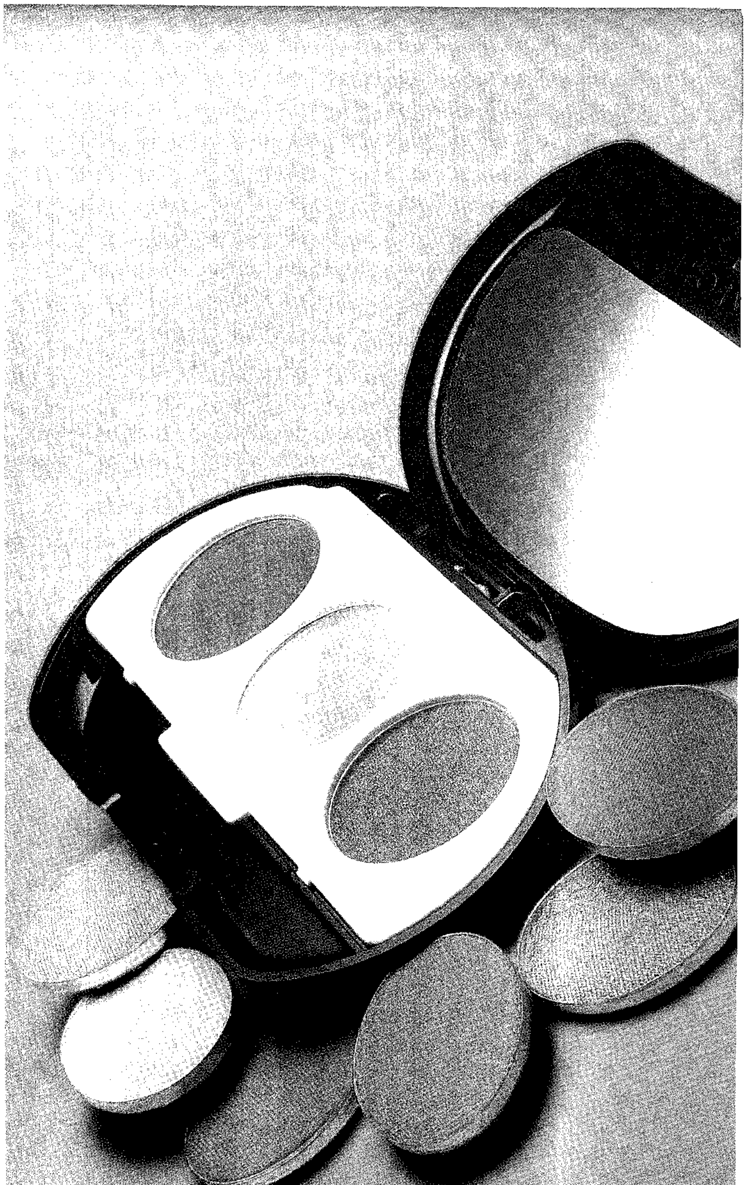

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LETTERS

Drug Prescriptions

CONGRATULATIONS TO PETE HAMILL for his startling, well-researched article on drugs ["Facing Up to Drugs," August 15].

Those of us who are not involved with drugs, or have not had a friend or relative who uses them, read the headlines about the drug busts and say, "Isn't that great." The insidiousness of the drug problem and the resulting devastation are obviously far greater than the average American realizes.

Is legalization the answer? I wonder.

Barbara Littlejohn
Manhattan

PETE HAMILL'S ARTICLE WAS IMPRESSIVE and frightening. However, although most street violence is instigated by the need to pay for drugs, I feel that Hamill is living in a dream world when he says the violence will stop if drugs are legalized. If clandestine drug sales were to stop, would that end the dealer's desire for cash and the things it can buy? I don't think so.

I am afraid that many addicts would rather have the independence of buying drugs on the street than the humiliation of going to a dispensary several times a day and getting them for little or no charge. I'm not at all sure that the street dealer would vanish.

Harriette Bach
Manhattan

AS THE AUTHOR OF *Drugs in American Society,* I found "Facing Up to Drugs" perceptive and well informed. Unfortunately, Pete Hamill's conclusion that illicit drugs should be legalized is fatally flawed. Hamill himself suggests the problem: Drug abuse might rise after legalization. But the impact of legalization would be highly variable, depending on the drug.

Studies of the states where possession of a small quantity of marijuana is not a crime show that decriminalization has not increased use. Cocaine is another story. As Hamill indicates, it offers so much immediate pleasure that it is reasonable to expect that many more users would be attracted to it if it were legal. Instead of the 6 million to 10 million regular users we have now, couldn't we expect *at least* as many regular cocaine users as drinkers, about 60 million to 100 million?

Drug profits do not create users; eliminating these profits will not diminish the number of users. As Hamill asserts, legalization would eliminate some drug-related problems, but the choice is ours: Do we want a relatively small number of sick, violent, criminal addicts or a much larger number of healthier, less violent, less criminal addicts? Most Americans would choose the former.

Erich Goode
Stony Brook, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

AT FIRST, PETE HAMILL'S RADICAL APproach to the drug problem doesn't seem so farfetched. After all, drugs seem to be the Vietnam of the eighties—the war we can't win. But a society in which people's hard-earned money underwrites the free and untrammeled dispensing of heroin is preposterous.

If we legalize drugs because they are rampant, then what's next? The legalization of robbery? Murder?

Harvey Rachlin
Manhasset, N.Y.

PETE HAMILL'S ARTICLE ABOUT DRUGS shows that at least some of the people who mold public opinion are beginning to realize that the accepted way of fighting drugs has been a dismal failure.

Legalization, though a possible solution, could never be made law anywhere in the U.S.A. No congressman, senator, state or municipal legislator would jeopardize his or her re-election by voting for it.

Hamill doesn't mention the effect of drugs on education. As a high-school teacher with 43 years of experience, I would like to say that I find it extremely difficult to teach juniors and seniors who are practically illiterate but whose pockets and purses bulge with drug paraphernalia and hundreds of dollars made from drug-dealing.

Herman M. Bell
Merrick, N.Y.

PETE HAMILL WRITES THAT WHEN ASKED about saying no to drugs, New York street kids "just laughed and laughed." But that's the point, isn't it? America has become a place where anyone who suggests a course of action requiring some decency and self-control evokes derisive laughter. We cannot control drugs—because we refuse to control ourselves.

And that is why, in just a few years, America the beautiful will be no more.

Esther F. Lerch
Manhattan

Warhol-Photo Credit

THE CREDIT FOR THE COVER PHOTO OF Andy Warhol in the March 9, 1987, issue of *New York* Magazine should have read, "Cover photo by Bill Ray."

HERE IS A DRACONIAN MEASURE THAT I think might work. I don't know whether I made it up or read it someplace.

The government should put a lethal amount of poison in a set amount of drugs and scatter them throughout the country. This would cause a regulated number of deaths and drastically frighten those foolish enough to take the risk. It would have a similar effect to that of AIDS on indiscriminate sex.

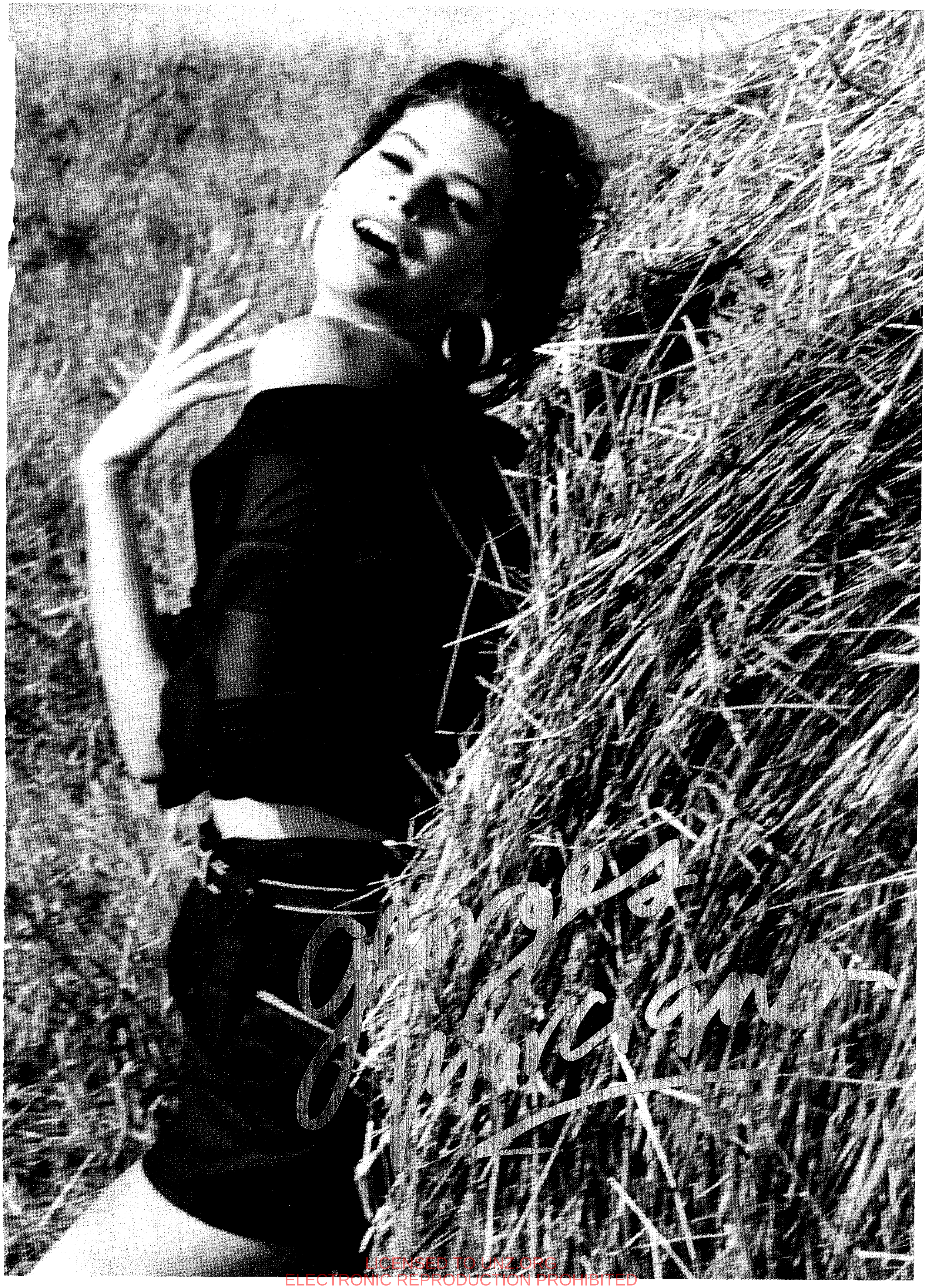
Fred Malina
Mount Kisco, N.Y.

DOES PETE HAMILL REALLY BELIEVE THAT by legalizing drugs we will be cleaning up the streets, putting pushers out of business, and curbing violence? The numbers show that legalization hasn't proved successful in stemming alcohol abuse. And methadone has made prisoners of the more than 26,000 patients in the city's maintenance clinics, most of whom receive their legal drugs without counseling.

As for cocaine, during the early part of this century, it was legally added to wine and soft drinks until it became obvious that its unrestricted use was leading to widespread addiction and the public demanded that cocaine be made illegal. It is folly to believe that legalizing cocaine would reduce violence, since one of the most dramatic symptoms of cocaine dependency is the paranoia that often leads to violent behavior. And what doctor will feel comfortable prescribing a drug that can produce cardiac arrhythmias, strokes, and respiratory collapse?

Quite simply, can anything but tragedy result from legislation that would make illegal drugs widely available to people who even now have no control over their intake?

Nicholas A. Pace, M.D.
Medical director
Pace Health Services
Manhattan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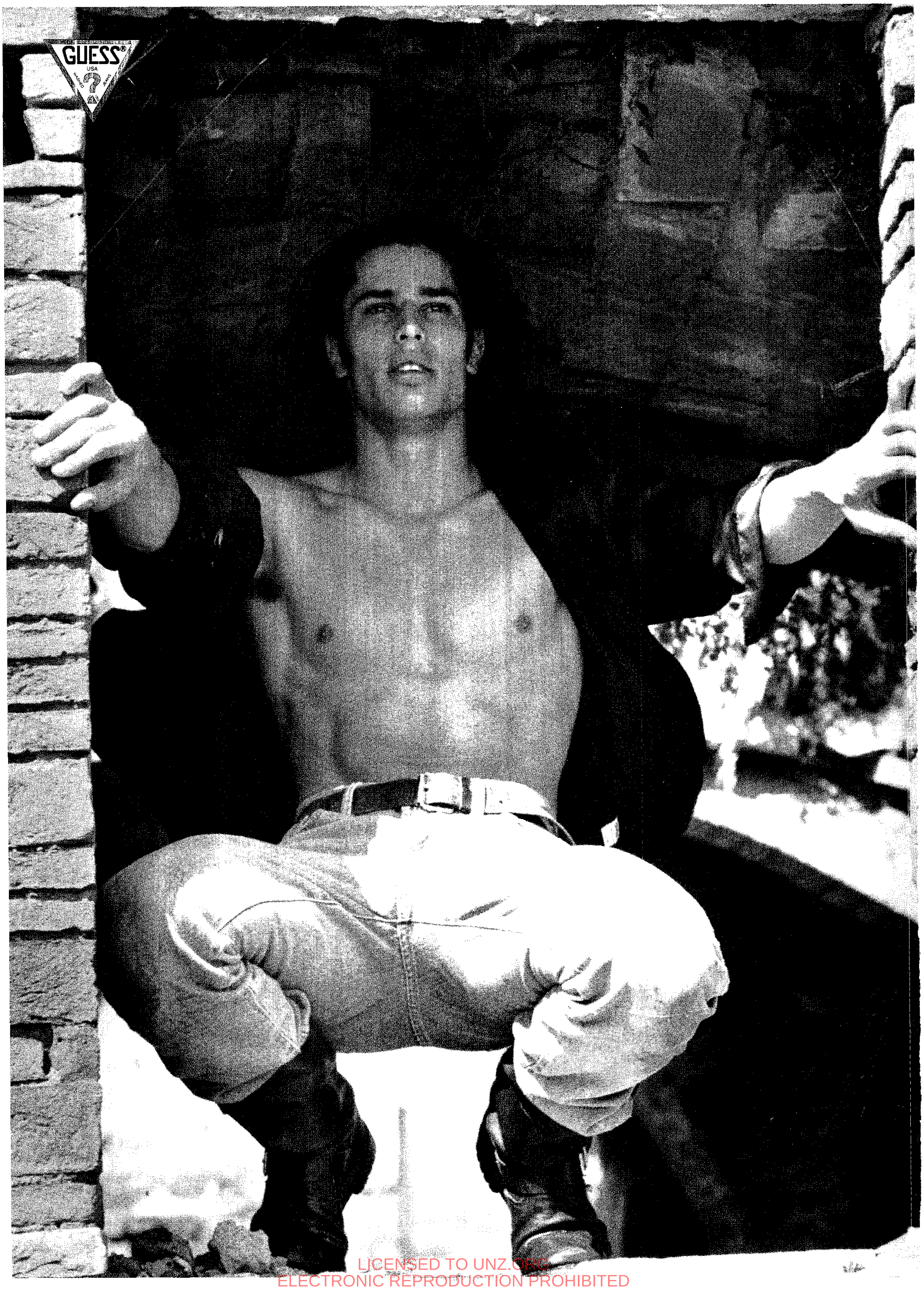
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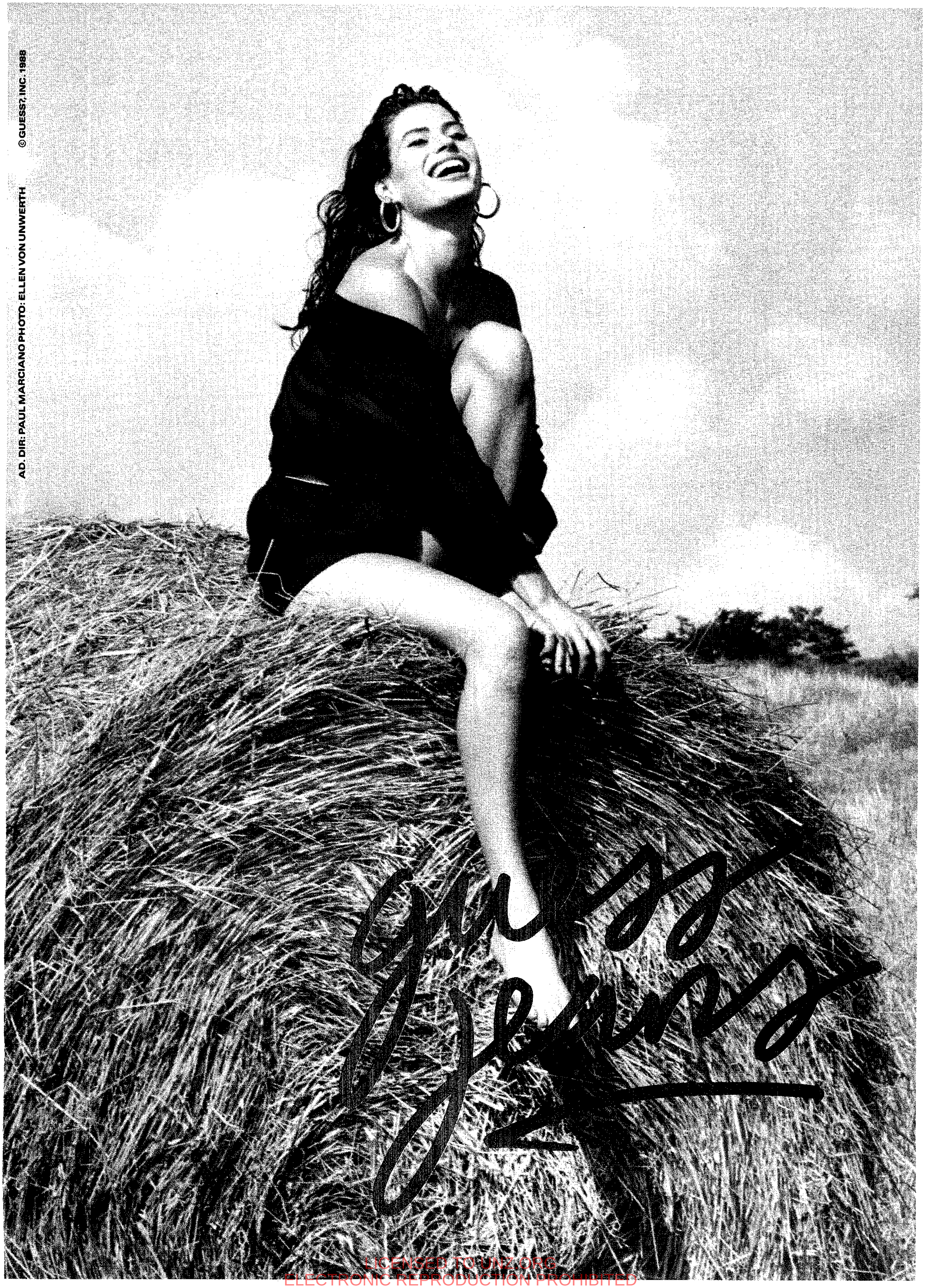
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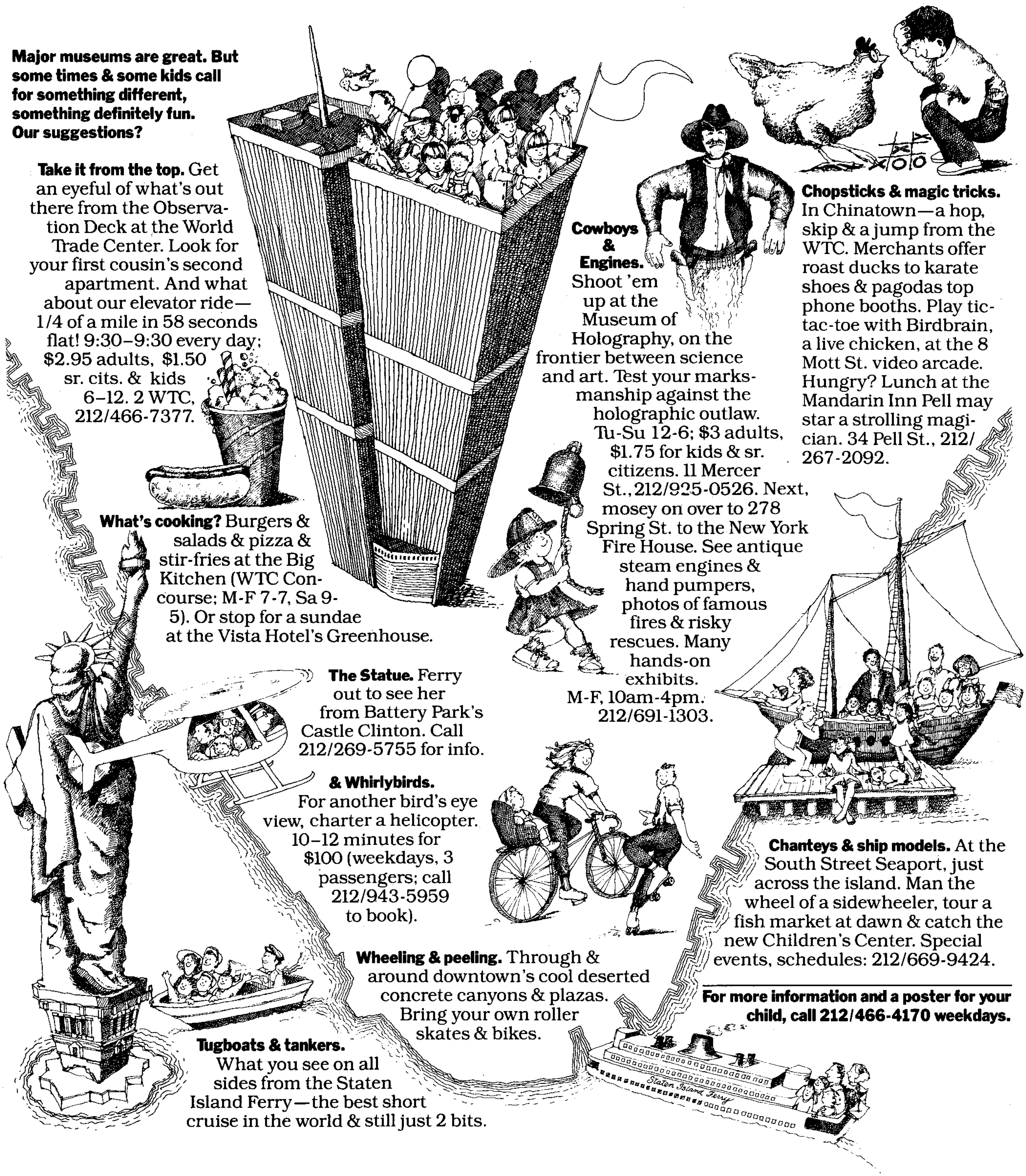
NEW YORK FOR KIDS BEGINS AT THE WORLD TRADE CENTER



Major museums are great. But some times & some kids call for something different, something definitely fun. Our suggestions?

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

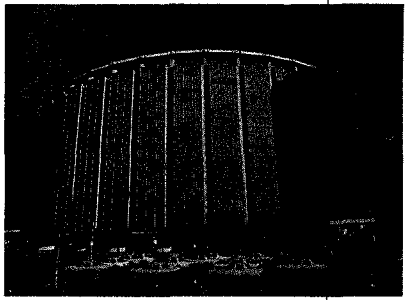
GARDENING...SUITE DEAL...MAGAZINE FACE-LIFT...TRUMP CLUB...NOW, ONE FOR THE GUYS

G&W MULLS NEW GARDEN PLAN

Gulf & Western executives are having second thoughts about building the new Madison Square Garden arena over the Long Island Rail Road train yards. The new complex, which was to have been built on the 30-acre site between 30th and 33rd Streets west of Eleventh Avenue, is part of a joint $1.2-billion project by Gulf & Western and Olympia & York, the Toronto-based developers.

A source close to the project says that G&W has fundamental differences with the MTA. "The whole project is in jeopardy," says the source. "G&W executives are looking into other options, such as renovating the existing arena or building it at a different location." The 22,000-seat arena was to have been completed in time for the 1991–1992 sports season.

A G&W spokesman didn't return calls. MTA spokesman Tito Davila confirmed that G&W was looking for other places to build the arena: "That is their option. There are issues that need to be ironed out, but we are still talking."



MADISON SQUARE GARDEN

NEXT, ANNABEL OF THE PLAZA?

Donald Trump is talking to the owner of the exclusive London club Annabel's about opening a version of the nightspot at the Plaza on the site of the old Trader Vic's. Annabel's, a members-only dining-and-dancing club owned by Mark Birley, has been a favorite of London society for 25 years.

The source says that if Birley and Trump decide to work together, they will open a limited-membership dining club patterned after the Berkeley Square landmark.

Trump refused to comment on the story, but Birley says, "I have had preliminary talks with Trump and have been over to look at the space. It is probably the best location in Manhattan, but I haven't looked at the architectural drawings yet, so I don't know if the space is suitable for Annabel's. One consideration is that I'm rather constricted by my business here in London. Nothing has been decided."

ZECKENDORF PLANS HOTEL BY PEI

Architect I. M. Pei, whose firm designed the Jacob K. Javits Convention Center, may be designing a luxury hotel on 57th Street between Park and Madison Avenues. William Zeckendorf Jr., who owns four empty five-story buildings on the north side of 57th Street, has been talking to a hotel group that, in turn, has been having discussions with the architect about designing the tower.

Pei, whose firm also did buildings at 499 Park Avenue and 88 Pine Street, got his first design job from the developer's father, William Zeckendorf Sr., in 1946.

"Zeckendorf has a close relationship with Pei," says the source, "and he has been eager to work with him."

Pei did not return calls. Zeckendorf confirmed the story but says, "It's too early. Nothing has been set yet. I'd like to see something happen, but I don't know if it will."

ANOTHER REDO ON THE WAY FOR *HG*

HG is getting a new look—again. *HG*'s new editor, Nancy Novogrod, has hired *Spy* magazine's original designer, Stephen Doyle, to revamp the look created by editor Anna Wintour during her eleven-month stint at the magazine.

Doyle, who will replace design consultant Derek Ungless, says, "We're not going back to the old look; rather, we'll marry the energy of *HG* to the formality of *House & Garden*."

Features editor Michael Boodro and writers John Duka and James Truman are leaving *HG* to join Wintour at *Vogue*. Amy Gross, *Vogue* features editor, has taken a post at *HG*. "They haven't worked out my title at *HG* yet," says Gross. "But I won't be replacing Boodro, and I will be working very closely with Nancy."

***HG* COVER**

FRANCES LEAR

FRANCES EYEING *LEAR'S* CONSORT

Frances Lear, who began publishing *Lear's* magazine last February, has been talking to editors about starting a magazine for older men, says a source. The bi-monthly *Lear's* has had strong ad sales and will begin monthly publication next spring. The source says that the new men's magazine will also target the over-40 set.

"Lear has been talking to editors, including *Esquire* articles editor David Hirshey and *New England Monthly* editor Dan Okrent, about developing a dummy version of the magazine," the source says. "She thinks there is an untapped segment of male readers—and advertising dollars to match—that isn't interested in publications like *Esquire*, *GQ*, or the

Photographs: top, Image Bank; center, Douglas Kirkland/Sygma.

OUT-OF-JOINT VENTURE...SHUTTERBUG...TAWANA'S TALE...DOWNTOWN SOUNDS

XAVIER MOREAU

NORMA SHEARER

SIMS-PHILLIPS AND TAIBBI

business magazines."

Hirshey and Okrent refused to comment on the story. Lear did not return calls for comment.

……

SHEARER GETTING MINI TREATMENT

The life of thirties screen star Norma Shearer will be the subject of a television mini-series based on the recent biography *Norma,* by Lawrence Quirk. Filming of the two-part mini-series begins in early spring, says producer Curtis Roberts, who will negotiate for a fall 1989 broadcast.

Shearer, a six-time Academy Award nominee, was married to MGM's Irving Thalberg. She won many plum roles and sparked intense jealousy from colleagues like Joan Crawford, who complained, "How can I compete with Norma when she sleeps with the boss?" When Thalberg died, Shearer fought bitterly with Louis B. Mayer for her husband's stake in MGM.

"Onscreen, she often played the elegant and kind-hearted lady, but she was the Mommie Dearest of the boardroom," says Roberts, adding that the lead is a tough role to fill. "I'm talking to a number of top actresses, but I'm tempted to go with an unknown."

MOREAU MOVING BEHIND THE CAMERA

Former photography agent Xavier Moreau, whose clients included Helmut Newton and Wayne Maser, is looking into becoming a lensman himself. The high-powered agent, who has been immersed in legal and financial disputes since abruptly closing shop last January, has been visiting top fashion agencies to discuss his work. He's being taught picture-taking techniques by hot young fashion photographer Tiziano Magni.

"I have always had a keen eye and have long worked with images—putting together shoots, looking at layouts," says Moreau. "I love photography, and who better than me knows what makes a good picture? It would be in everyone's interest for me to get back to work."

……

TV NEWSMAN DOING BOOK ON BRAWLEY

Channel 2 reporter Mike Taibbi and his producer, Anna Sims-Phillips, are about to sign what publishing sources say is a $100,000 deal with Harcourt Brace Jovanovich to write a book on the Tawana Brawley case. The book, whose current title is *Just Work the Story,* is being rushed into print and will be published by April.

HBJ senior editor Daphne Merkin says the book will be about the facts of the case, the challenges Taibbi and Sims-Phillips faced during their investigation, and the way the media used and misused the story.

"It's uncomfortable to do a story and end up in the middle of it," says Taibbi. "The case challenged all standards of investigation. It was hard to do a story from sketchy details and take abuse when we reported something that disagreed with the Brawley team."

……

IBM ACCOUNT: ALL IN THE FAMILY

Some Hill and Knowlton staffers are furious because boss Martin Sorrell has told them to help his ad agency, Lord, Geller, Federico, Einstein, keep IBM as a client. Sorrell is asking his public-relations company, which also works for IBM, to help Lord Geller stop the company from defecting to another ad agency. Lord Geller, which has recently lost many top executives and clients, is estimated to get more than half of its $200-million annual billings from IBM. In June, IBM announced that it was considering hiring another ad agency.

"Hill and Knowlton already has a good working relationship with IBM," says the source. "They're worried that associating with Lord Geller will put that relationship in jeopardy."

A Hill and Knowlton spokesman says, "We're not upset about working with Lord Geller. We do a lot of work for Sorrell's companies. Our team is raring to go." Sorrell wasn't available for comment.

……

CBS RECORDS SPINNING BACK

CBS Records is bucking a trend. While other companies are moving their back offices out of Manhattan, CBS Records has just signed a deal with brokers Cushman & Wakefield to move part of its operations from Secaucus, New Jersey, to Manhattan. The company will lease 40,000 square feet from Shearson Lehman Hutton, at 25 Broadway. The space was occupied by E. F. Hutton before it was acquired last year.

"Since CBS Records was sold, they've set up headquarters and had to establish their own clerical offices as well," says a real-estate source. "It would have been cheaper to do it in New Jersey, but the financial district was more convenient and set the right tone."

Photographs: top, Chris Callis; center, Photofest; bottom, Donal Holway.

Rest Easy

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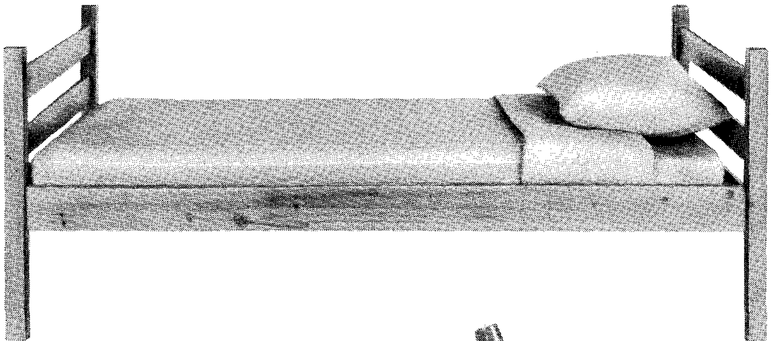
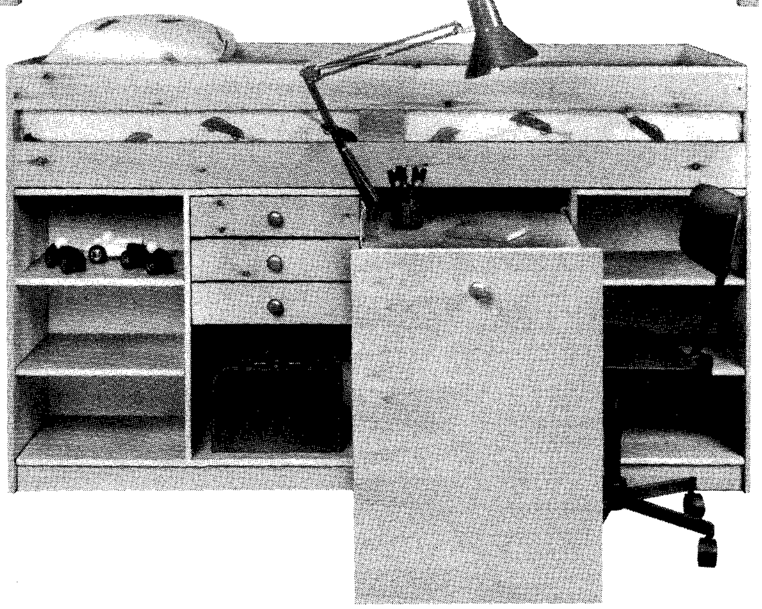
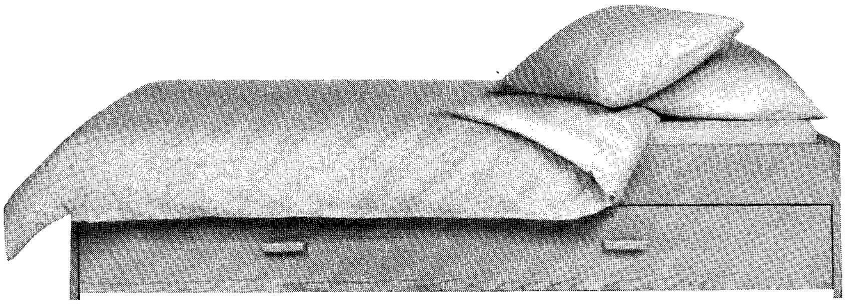


Pine Bed
$149



Quatrain
$395



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The Bottom Line/John Crudele

TRICKS OF THE TRADE

ARE THEY COOKING THE BOOKS?

BY THE 25TH OF EACH MONTH, CLERKS AT about 150 ports around the United States have collected and sent off to the Census bureau nearly 1 million documents that will be used to figure the nation's trade balance. No more than six weeks later, the country will supposedly know where it stands.

But some critics contend that the trade figures aren't really what they seem—that they don't measure the flow of goods in and out of this country so much as they measure the flow of paperwork through the government. And for Wall Street, which relies on the calculations to gauge the health of the dollar and the direction of interest rates, that's a problem.

Economist Walter J. Williams, who runs American Business Econometrics, Inc., in Ridgewood, New Jersey, takes his criticism one step further. Williams, who is a consultant for a number of major corporations, has been telling his clients that he thinks the trade figures are being fudged.

"I think you can make a good case that the trade numbers have been manipulated for the purpose of influencing the currency and financial markets," says Williams. "You can't prove that it's happening, but generally the numbers have come in at levels needed to keep the financial markets stable."

There's a glitch in the way the trade figures are reported that makes tampering easy, says Williams. If the paperwork for a shipment of Japanese television sets, for instance, is filled out incorrectly or moves through the reporting system slowly, the shipment won't be recorded as an import in the proper month. Without that import, the nation's trade deficit would be lower.

Up until two months ago, these missing TV imports would have been added to the next month's trade totals. Nowadays, under a new reporting system, the government at some later date revises the figures for the month in which the TVs were actually imported to take into account the carryover, or "lag."

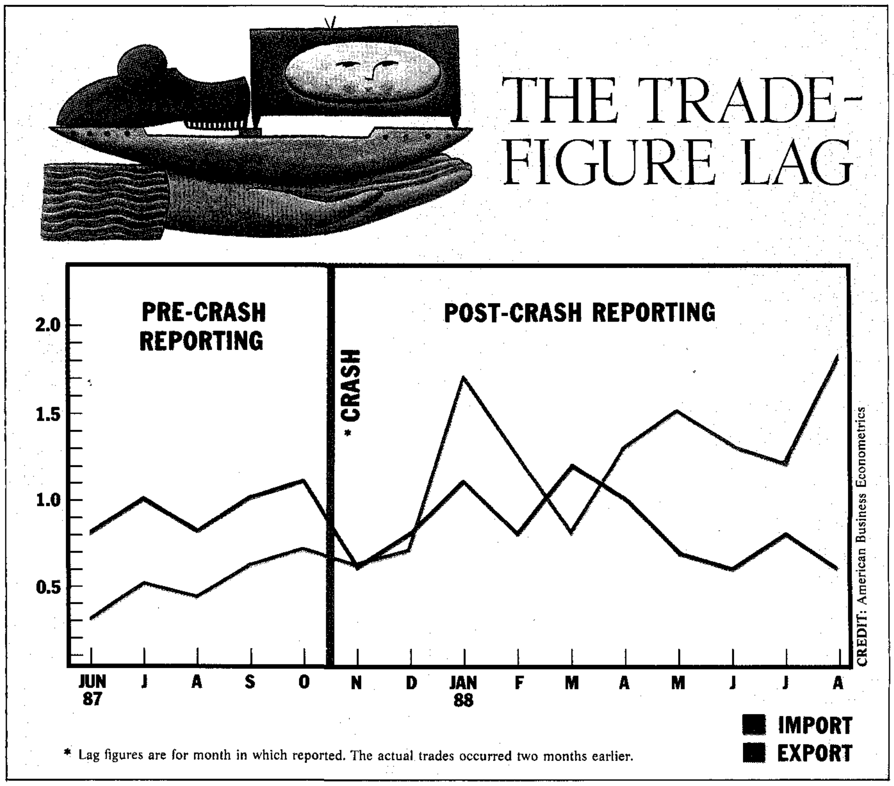
Either way, says Williams, the government can delay reporting a potentially damaging trade picture simply by shuffling some papers—creating a bigger or smaller lag in either imports or exports whenever needed. (The lag, however, can't be hidden forever, and eventually the true trade balance will surface—although the accurate figure will be months old and less important to the financial markets.)

"Prior to the crash, the markets were very poor at predicting the trade figures," Williams says. Now financial markets have become much better at guessing the number. That's because, Williams contends, the government knows ahead of time what financial-market gurus are expecting and tries to come up with an appropriate trade figure that won't excite or disappoint them too much.

The government has always reported a lag in export figures. In fact, the Census bureau admits that before 1986, its trade numbers were horrendously inaccurate because of paperwork snafus. But today, says Gerald Kotwas, assistant chief of foreign trade at the Census bureau, the lag amounts to only about 2 percent of the goods imported and between 3 and 4 percent of the exports.

Kotwas says Williams's criticisms are baseless. "I don't see where he has any ground to stand on," says Kotwas, who says that his department's import statistics are better than ever and that export numbers—while more volatile than imports'—are also honestly calculated.

Williams, however, says that his economic formulas show that in the five months after the crash, the month-to-month change in the import lag was nearly twice as big as in the five months before the crash. And, he says, the month-to-month change in the export lag was nearly three times as big after the crash (see chart).


THE TRADE-FIGURE LAG

* Lag figures are for month in which reported. The actual trades occurred two months earlier.

CREDIT: American Business Econometrics

It's also curious, says Williams, that in some months after the crash, the export lag rose while the import lag fell. Why would the Census bureau be any more tardy in doing the paperwork for imports than for exports?

It all started, Williams holds, when the government realized that the $15.7-billion trade deficit for August 1987 (reported on October 14) had helped cause the October 19 crash. The next month—on November 12—the government reported that the trade deficit had shrunk to $14.1-billion in September. "A little bit below market expectations. It was perfect," says Williams.

"The September number was low because imports that usually would have been reported that month were pushed into future reports," says Williams. He says $1 billion in imports from September were spread out over the next few months—making the deficit look better.

The government paid the price in the October trade figure, when the extra imports held over from the previous month

Illustration by Roxanna Villa.

helped cause the deficit to balloon to $17.6 billion. That figure, however, was reported in December. At that time, the United States and its trading partners wanted a big deficit because they were trying to lower the dollar to a level from which it could rally. And the big trade deficit that month did help the dollar to "bottom out," says Williams.

The October trade figure was also very large because about $1 billion in exports from American companies never showed up in the numbers. Williams says that the Census bureau told him the big export lag—about 7 percent of total exports—was caused by "layoffs at the Customs Service," a claim he thinks is suspect.

The $1 billion in leftover exports from October had an added advantage, says Williams: The government could guarantee that the November trade deficit (which is reported in January) would decline substantially. It did—to $13.2-billion.

"The press at the time touted the growth of exports," says Williams; as a result, the financial markets rallied. "But when you put the exports back into the month in which they really took place, there wasn't any improvement."

In later months, the trade figures would be fudged by means of extraordinary gold purchases made by Taiwan (in March and April), which were recorded as exports, and through a continuation of "lag" mathematics, says Williams. The seasonal adjustment of the figures (begun in the spring) also helped cook the numbers, he adds.

Only the $13.8-billion trade deficit for February came in higher than the market expected. Williams argues that the government simply goofed—the financial market became too optimistic only days before the figure was to be announced and the government didn't have time to do its thing.

BANKING ON BUSH

WALL STREET MAY BE THROWING SOME support behind Democratic presidential candidate Michael Dukakis ("The Bottom Line," August 8), but the banking industry is firmly in George Bush's camp.

According to *Inside the White House,* a Washington-based newsletter, the political-action committees of financial institutions—generally banks and brokerage firms—have contributed almost 20 percent of the PAC money that Bush has got so far. But about 85 percent of those "financial service" contributors are banks. The total the financial industry has given Bush is $135,470.

James McDermott Jr., who follows the banking industry for the investment-banking firm Keefe, Bruyette & Woods, says the Reagan administration has been good to banks—letting them expand, even into some parts of the brokerage business. Bush is now reaping the rewards.

Dukakis, says McDermott, "certainly wouldn't be as progressive as the present administration. The fear is he will set the clock back."

SOCIAL INSECURITY

DON'T WORRY ABOUT THE GROWING FEDeral-budget deficit, some experts have recently said, because there'll soon be enough extra money in the Social Security system to wipe it out.

Nonsense, says Richard Hokenson, vice-president and economist at Donaldson, Lufkin and Jenrette Securities Corporation. That "extra" money—which is estimated to be $450 billion in the year 2020—is really just interest payments coming from the U.S. Treasury.

What Social Security gains, in essence, will be the Treasury's loss. "It's a mirage. The money is just moving from one federal pocket to another. There's no surplus to retire the federal deficit," says Hokenson, who will release a report with his findings later this week.

TAKEOVER TARGETS

CONSUMER PRODUCTS. MEDIA. OIL AND natural gas. Financial services.

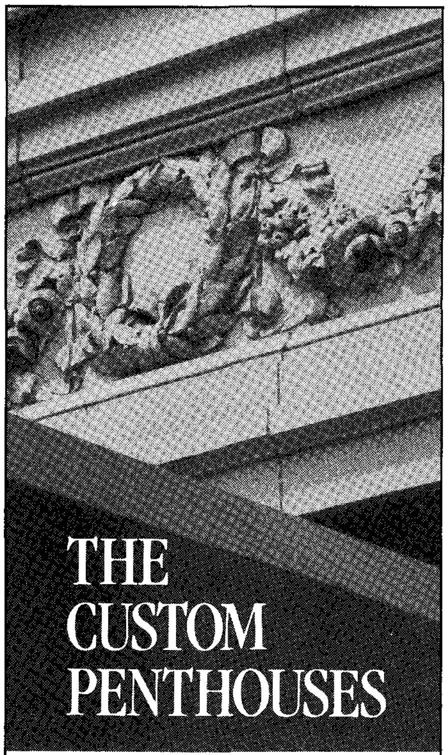
These industries will be the most active in the next wave of corporate acquisitions, which should begin shortly after Labor Day, says J. Tomilson Hill, director of mergers and acquisitions at Shearson Lehman Hutton.

"I think you are going to see major consolidations in consumer products, strong activity in the media, continued strong activity in financial services, and a number of deals in the oil-and-gas business," predicts Hill, who says companies are particularly eager to get deals completed before the November presidential election.

Many of the upcoming deals, Hill says, will be friendly transactions.

THE RUNOFF

SOMEONE IS APPARENTLY USING THE DAIly stock-market results for an illegal numbers operation. Sources say that the gamblers sometimes call minutes after the New York Stock Exchange closes to get the daily volume, or sometimes the closing Dow or the number of stocks that advanced and declined. One caller said he was a "history teacher" from Chicago who needed the volume—to the sixth digit—to explain the market to his class.... The NYSE and the Securities & Exchange Commission are getting set to check the brokerage accounts of all employees of *Business Week.* They want to know if anyone else bought stock mentioned in the magazine ahead of time, say sources familiar with the situation. ■



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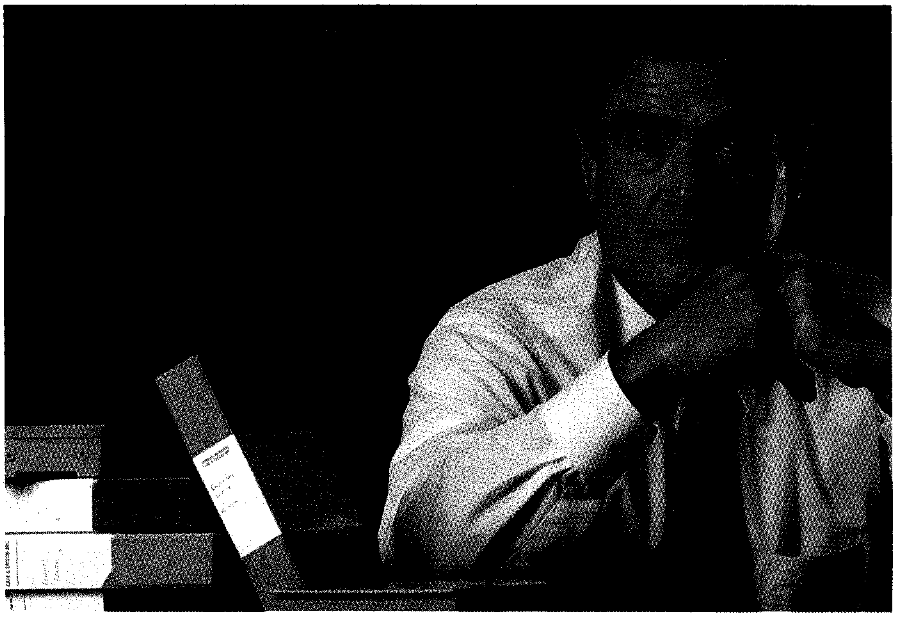


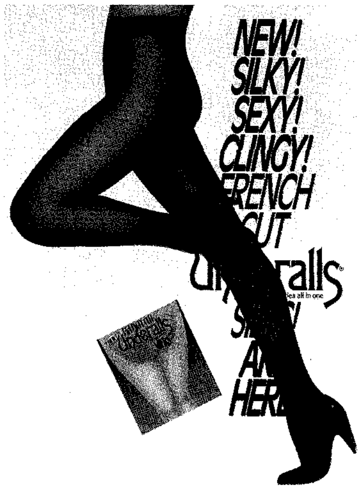
HIT IT: *Advertising's like tree-cutting, says JMC&T's James Jordan: Keep aiming at one spot.*

JORDAN, MCGRATH, CASE & TAYLOR HAS never gone for the slice-of-death look. No commercial on its reel relies on a shaky camera and words you cannot hear. It has never done a Claymation spot or used exotic computer animation, zany humor, or double entendres. The new wave has not crashed over it, and with the exception of one emotional spot—about a truck driver who loses his arm in an accident but gets his job back through the heroic efforts of his Aetna representative—JMC&T has done little evocative, subtle work that pulls at the heartstrings.

Indeed, the agency—created in 1981 by the merger of James Jordan, Inc., and Case & McGrath—has never been known for pretty advertising. But it *has* attracted attention—often negative—for those graceless ads, right out of the claim school of advertising, that eschew emotionalism in favor of convincing, rational arguments as to why the customer should buy. These spots clobber and, all too often, linger. "You don't chop down a tree by hitting it a dozen times on different parts of the trunk," says chairman James Jordan, 58, formerly president of BBDO. "You chop it down by hitting it a dozen times in the same place. Our job is getting the tree chopped down."

"Tum-ta-tum-tum *Tums:* You've got a ticket on the heartburn express" is a JMC&T creation. So are "Aetna, I'm glad I met ya" and "chocolate that's s-crunch-ous when it crunches" (Nestlé Crunch).

While he was at BBDO, Jordan dreamed up "Schaefer is the one beer to have when you're having more than one"—a campaign that moved the brew from No.3 in the New York area to best-selling beer in the Northeast—as well as "Soup so chunky you'll be tempted to eat it with a fork" (for Campbell's Chunky line), "Delta is ready when you are," "Us Tareyton smokers would rather fight than switch," and, perhaps most infamous, "ring around the collar," a theme consumers despise but Lever Brothers treasures, for it pushed Wisk to second-best-selling detergent in the nation.


NEW!
SILKY!
SEXY!
CLINGY!
FRENCH
CUT
Underalls
Underalls

REMEDY: *Underalls erases "panty lines."*

More recently, JMC&T picked lovable curmudgeon Wilford Brimley, of the TV series *Our House,* for a $25-million campaign to turn oatmeal into *haute* meal. The very credible, grandfatherly spokesman helped resuscitate 111-year-old Quaker Oats, boosting the brand's oatmeal sales by nearly 20 percent in a year and helping to turn hot cereal, after 30 years of stagnation, into one of the fastest-growing categories in the supermarket. Along the way, the spot won the Grand Effie, one of the three highest awards in advertising, for marketing effectiveness.

"We're not so much in the business of selling products—they come and go—as in building brands and creating themes that can run for years and years," says JMC&T vice-chairman Mal MacDougall. "No one deliberately sets out to create a commercial that struts and frets its brief hour on the stage, but all too often that's what happens." MacDougall, creator of "Just for the taste of it," Diet Coke's marketing strategy, as well as "She's very Charlie" and "Come to think of it, I'll have a Heineken," joined JMC&T ten months ago; he had founded the Humphrey, Browning, MacDougall agency in Boston and served as president of SSC&B and president of the New York office of Hill Holliday Connors, Cosmopulos.

"Most agencies are obsessed with the quick fix and with promotions that don't contribute to a product's franchise," says Jordan. Not JMC&T, some of whose campaigns (a few dreamed up by staffers when they were at other agencies) have run for years. The "hungry banker"—the guy from Midlantic Bank, created at Case & McGrath—has been on the air for eleven years; Nestlé's "s-crunch-ous" for five; the tum-ta-tum-tum *Tums* spot for six. Aetna ran "Glad I met ya" for seven years before a new client team took the account elsewhere. "Zestfully clean" and "Don't take chances, take Chap Stick" have been around for three years. And MacDougall expects Quaker Oats's "It's the right thing to do," only a year old, to age well, too.

JMC&T sets out to take the "ownership position"—that is, bond the advertising so strongly to the advertiser's name that the consumer cannot separate the two. "Other agencies rent a position; our clients own theirs," MacDougall says.

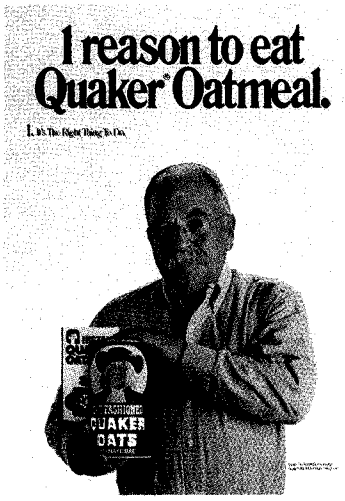
To create an ownership position, an agency has to identify—or create—a distinctive characteristic that the brand can claim. Thirteen years ago, Case & McGrath positioned Underalls, the first panty-and-hosiery combination, as a solution to the problem of "panty lines"—a solution that helped build Underalls's

Photograph by Alex Quesada/Matrix.

$85-million business from scratch. And since consumers claimed they could taste the texture of Nestlé Crunch, the agency invented a word, "s-crunch-ous," that cunningly called the brand name to mind. Sales of the chocolate bar have grown 67 percent in the past four and a half years, a time when the rest of the candy business remained flat. And for JMC&T, which loudly advocates a results-based compensation system for agencies, sales are what matter.

JMC&T's application of its ownership-position strategy helped Tums roll past Rolaids, raising its market share from 19 to 34 percent, and enabled Chap Stick, whose sales grew 16.5 percent in 1987, to remain king of lip balms. "Zestfully clean" halted a ten-year sales decline for Zest.

Recently, for the first paper towel made specifically for microwave ovens, the agency invented an interactive print ad. It created a self-enclosed insert that simulates the Bounty microwave bundle, intended to be used for steaming food. The reader breaks open a perforated towel; inside is a chicken-and-veggie recipe. "This, like all of our work, uses a strong advertising idea, not splendor masking little meat," MacDougall maintains. If the execution ever blurs the advertising idea, it's counterproductive.


1 reason to eat Quaker Oatmeal.
1. It's The Right Thing To Do.
OLD FASHIONED
QUAKER
OATS

TRUST ME: *Quaker's new spokesman.*

JMC&T's other ownership position—the fact that the agency is privately owned, operating out of a New York office only and determined to stay that way—stands it in good stead now. Jordan, relaxed in a red plaid wing chair set upon a scarlet rug, explains, "All of us have signed on to be in the business of advertising. When you go public or get bought, the top people get vacuumed up and become so distracted and diverted that they can no longer get into their clients' advertising problems. We're not interested in security analysts or someone else's third-quarter-profit objectives. Opening an office elsewhere would mean that one of us would have to be elsewhere and not here, involved in our clients' business. We're not accountants, just good admen who love what we do."

Such monolithic independence, while off-putting to prospects like National Car Rental—which considered JMC&T but opted instead for an agency with international connections—is attracting clients now that global marketing, the hot strategy for the past decade, is losing its allure. Marketers are once again recognizing the importance of local selling. "Diet Coke advertising was changed slightly in every country that it ran in, and Snuggle [fabric softener] has a different personality in every country that it's in," says MacDougall, who worked on both brands. What's more, JMC&T, which has argued against global marketing, has reached a size—expected billings of $322 million this year—that most advertisers seek.

Thus, the agency has recently been hitting home runs. Nine months ago, American Home Foods brought in its Jiffy Pop popcorn, Gulden's mustard, Dennison's chili, Chef Boyardee, and Mamma Leone's line of sauces. And within the past six months, *Good Housekeeping* moved its $2-million account from creative powerhouse Hal Riney & Partners to JMC&T, becoming its first media client (the first work features beautiful black-and-white photos celebrating the new traditionalists who represent *GH's* audience); FreshNes Foods Corporation, a new subsidiary of Nestlé Enterprises, tapped the agency to handle a new line of grocery products; SmithKline Beckman awarded JMC&T its Ecotrin aspirin account; and Colombo yogurt, an account JMC&T handled until five years ago, returned.

In mid-1987, Quaker gave the agency its hot-cereal account because JMC&T's work for Quaker's ready-to-eat fare had been so successful. (Burton J. Manning helped JMC&T land the account. He left his job as domestic-unit chairman of J. Walter Thompson after being passed over for the top job, joined JMC&T as a partner in 1986, and stayed for eleven months, returning to JWT as chairman after the British holding company WPP bought the agency.)

Perhaps more significant is the fact that the once-maligned JMC&T has been invited to pitch larger and more diverse accounts, including major computer, camera, beer, fast-food, and household-furnishings companies. All represent departures for JMC&T—most of whose clients are packaged-goods companies—though Jordan vows to keep producing the same product demonstrations, testimonials, and slice-of-life spots for which the agency is known.

But softer executions seem certain as new types of advertisers whose former agencies have been merged out of existence settle at JMC&T. In the case of *Good Housekeeping,* for instance, a strong advertising idea remains, but the work is—*gasp!*—pretty. ■

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FAST TRACK

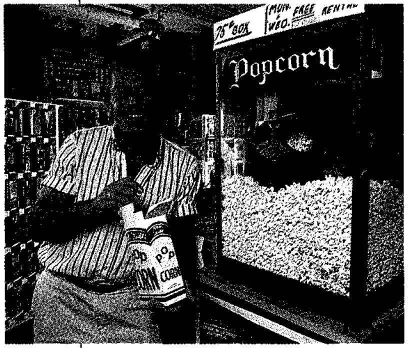
EDITED BY DANIEL SHAW

AMENITIES

The Snack Pack

WHEN JERRY SCHWAM opened West Village Video on Washington Street two years ago, he began selling freshly made popcorn for 75 cents a box. His customers ate it up—and he believes it has helped his business "significantly."

More and more video stores are selling the traditional snacks—popcorn, candy, and soda—that have been the profit mainstay of movie theaters for many years. Popcorn's profit potential appeals to video-store owners who've been facing intense competition and rising costs.



Jerry Schwam.

At Channel Video on Columbus Avenue, where snacks are stored in theater display cases, more than half the customers buy something to eat—Raisinets, Frozfruits, or popcorn—when they rent movies, according to partner Tom Miele. "It adds atmosphere more than anything else," he claims.

Snacks, however, are no loss leader. *Video Business,* a trade publication, estimates that popcorn offers video retailers up to an 81 percent profit.

"Putting popcorn in our stores was a natural," says Michael Landes, chairman of RKO Warner Theatres Video, which has been selling Orville Redenbacher's microwave kernels for the past year at its seventeen stores in the metropolitan area.

"Selling popcorn is another example of why video retailers are considered among the best entertainment-marketing people in the country today," says an industry executive. "Who knows what they'll rethink of next. Maybe free dishes on Thursdays."

EUGENE SECUNDA

BRIEF LIVES

HELLO, MR. BONES

"THIS WAS THE MUSEUM I WANTED TO visit when I came to New York as a kid," says George Langdon Jr., the American Museum of Natural History's first paid president in 50 years. "The bears and the dinosaurs—my gosh, what a *thrill.*"

Langdon, 55, who's been on the job since July, was chosen by the trustees last September, after a two-year search. A former president of Colgate University, where he raised $85 million in a five-year capital campaign, Langdon has a clear mandate: to prepare the 119-year-old museum—which has been criticized for being run like a stodgy club—for the next century.

"We live in a highly competitive society," says Langdon, an energetic man with a broad smile. "Institutions always ought to be getting better. If they're not getting better, they're likely to be getting worse. There's no such thing as stasis. So I've got to ask, Can we make a bigger contribution to the cultural life of the city?"

With only 2 percent of its growing collection of 36 million objects on display at any one time, the museum may need to expand; it must also update its permanent collection.

"There's a lot of residual love in and outside this city for the museum," says Langdon, who is learning his way around the turrets and halls of the 1.5-million-square-foot complex. "Yesterday I was crawling through the attic, which is a storage space for African and Indian elephant skulls. We have one of the best collections in the world, and there they are, all lined up."

Born in Putnam, Connecticut, Langdon went to Harvard and got his Ph.D. from Yale. A specialist in Colonial history, he says he wasn't looking for a new job when the board approached him last summer. (Former president Robert Goelet, a real-estate man, has been made chairman of the board, and director Thomas Nicholson will continue to run the museum's day-to-day operations.)

George Langdon Jr.: "I'm not Vartan Gregorian."

For now, Langdon is learning about everything from trustees to pterodactyls, and he plans to visit other museums this fall to see how they operate. "I know the museum needs more visibility, but I'm not Vartan Gregorian," he says. "That will not happen through the force of my personality. It will happen because of what's being done here."

ALEX PRUD'HOMME

Photographs: left, Erica Lansner/Photoreporters; bottom, Andy Freeberg. Illustration by Guy Billout.

FOOTLIGHTS

FATS CITY

Murray Horwitz, dressed in a tuxedo with a polka-dotted cummerbund, unwraps a piece of Bazooka and reads the fortune aloud.

"What you wish for will be yours," it says.

Last week, Horwitz had his adolescent wish—to popularize the music of Fats Waller—realized for a second time when *Ain't Misbehavin'* ("Theater," page 59), the Tony-winning show he conceived ten years ago, reopened on Broadway with its original cast. Credited in the *Playbill* with the "original idea" for the show (along with Richard Maltby Jr.), Horwitz did most of the research for it, but his role is often overlooked. "I bargained a lot away at 28 in terms of billing," he says.

Still, on opening night, Horwitz, now 38, who speaks quickly and gestures like a Borscht Belt comedian, walked up and down the aisles of the Ambassador Theatre, schmoozing with *everybody.*

Horwitz's obsession with Waller was born twenty years ago, when he borrowed a Waller record, *Valentine Stomp,* from the Dayton, Ohio, public library. "That was my epiphany," he says. "It was the music I'd been waiting for my entire life."

Horwitz: "I dreamed of being Fats Waller."

Convinced that Waller was the "funniest man ever to play jazz, and the best jazz musician ever to make people laugh," he began his odyssey to bring Waller and his music to the public's attention.

"For a long time, I dreamed of being Fats Waller," he says. "There's that thing some white kids go through, when we're first introduced to Afro-American music, of wanting to be a black person."

Horwitz, who began his career as a clown with Ringling Bros., moved to New York in 1973 and worked as an aide to Assemblyman Stanley Steingut. At night, he pursued acting and writing, terrified that someone else would reintroduce Waller before he could.

He convinced Maltby (who'd directed Horwitz in his one-man *An Evening of Sholom Aleichem*) that they should do a Waller show. After four weeks at the Manhattan Theatre Club, *Ain't Misbehavin'* moved to Broadway in May 1978.

The original production made stars of its cast—especially Nell Carter—and the revival is a showcase for their more mature talents. And the first Broadway show changed Horwitz's life too. He and his wife, Lisa Miller, an opera singer, had been living in a fifth-floor walk-up on Bank Street. He quit his day job, and they started a family and bought an apartment on West End Avenue.

Last year, Horwitz moved to Washington, D.C., where he works at the National Endowment for the Arts, overseeing panels that fund opera and musical theater. He continues to write and perform but enjoys being a creative bureaucrat.

"I feel like I've got the one job in the federal government," he says, "that pays me to be Murray Horwitz."

MEREDITH BERKMAN

LOWER EAST

Radical Chic

A week after the big event in Tompkins Square Park, peddlers hawked I SURVIVED THE RIOT T-shirts, crudely printed with a New York *Post* front page, for $10 apiece on Avenue A. Everybody from the Hare Krishnas to the Defense Committee Against Fascism handed out pamphlets and sought donations: The protesters were becoming profiteers—and partygoers.

Rudolf, the downtown impresario who used to run Danceteria, and Frank Roccio, an owner of the World nightclub, held a Saturday-night party in the park. The get-together began after the planned, nonviolent public celebration had ended, and unofficially honored Rudolf's getting hit by police—and making the papers—earlier in the week.

Not everyone was invited to the party—although it was supposed to celebrate the reclaiming of a *public* park. The invitations asked for RSVPs, and such luminaries as *Village Voice* gossip columnist Michael Musto and downtown paparazzo Patrick McMullen turned up in the Tompkins Square Park version of the VIP room.

"You can get your point across *and* have a party," says Roccio.

Showing off a souvenir of the riot.

To get to the holy of holies, partygoers had to trudge past various protesters: three Communist groups with conflicting viewpoints, a coalition of squatters, an anti-Koch group, a handful of chanting Krishnas, a group that claimed to have started the riot, the ubiquitous Guardian Angels, and some menacing-looking teenagers who must have put out the "Skinheads from Scarsdale" flier.

John the Squatter, one of the leaders of the original demonstration, wasn't selling anything: All he wanted was free cigarettes from the newspaper reporters who waited in line to interview him.

JOSEPH MASTRIANNI

OVERHEARD

At a Southampton party, a newcomer to the social scene remarked, "Everybody here looks better in *W.*"

Photographs: top, Chris Sanders; bottom, Robert Friedel.

SOUNDS

BOUND FOR GLORY

MORE THAN 40 YEARS ago, in a closet-sized studio on West 46th Street, Moses Asch began making the first acetate recordings of the legends of American folk music—people like Sonny Terry, Pete Seeger, Leadbelly, and Woody Guthrie. Now, the nearly 2,200 records produced by Asch and his company, Folkways Records, will be preserved by the Smithsonian—with the help of Bruce Springsteen, U2, and Bob Dylan.

Folkways: A Vision Shared is a fund-raising album that goes on sale this week to benefit the folk archives. It includes fourteen songs by Leadbelly and Guthrie, reinterpreted by musicians ranging from Little Richard to Guthrie's son Arlo. Beach Boy Brian Wilson has recorded "Goodnight Irene." Springsteen sings "I Ain't Got No Home" in a haunting, spare style that connects the pain of the migrant workers Guthrie was writing about in 1937 with the troubles of today's homeless.

Even before Asch died in 1986, the Smithsonian was trying to find a way to buy and preserve Folkways's catalogue of music. Ralph

Leadbelly (left) and Woody Guthrie.

Rinzler, the Smithsonian official overseeing the project, bumped into Dylan on the Mall. Dylan, who wore one of Guthrie's suits for his New York debut, in 1962, volunteered the help of CBS Records and later suggested the benefit record.

If it makes enough money, the album will also help send the Woody Guthrie Archives to the Smithsonian. Housed for the past 27 years in a West 57th Street office, the archives include drawings, correspondence, and handwritten notes for "This Land Is Your Land."

"The fact that you can apply electronic music to these songs is a measure of their greatness," says Guthrie's last manager, Harold Leventhal. "Even if I might personally be more used to the old style."

CHRIS SMITH

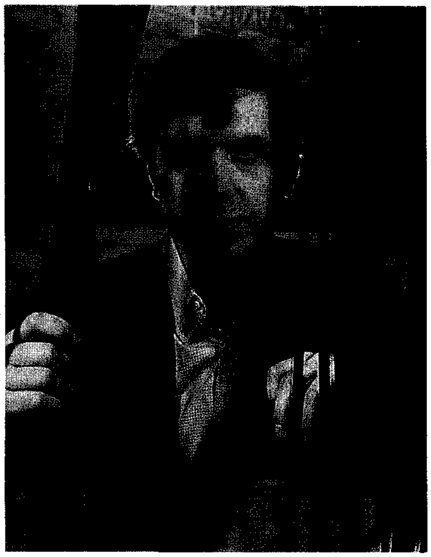
FILM BEAT

Fine *Line*

'I'VE BECOME A NEW KIND of hyphenate, a director-detective," says Errol Morris, the director of *The Thin Blue Line*. His "nonfiction" feature film may be the first real-life murder mystery in movie history to be solved by its director.

Opening in New York on August 26, *Line* painstakingly presents the facts in the case of Robert Wood, a Dallas police officer shot to death in 1976 by the driver of a car he'd pulled over. The alleged driver, Randall Dale Adams, was convicted of the murder and sentenced to the electric chair. On death row for four years, he had his sentence commuted to life imprisonment in 1980.

Morris, 40, a former private investigator who lives in New York with his wife and son, had intended to make a documentary about Dr. James P. Grigson, a psychiatrist whose testimony in 111 capital cases in Texas had resulted in 102 death sentences, earning him the sobriquet Dr. Death. After reading the transcript of Adams's trial—in which Grigson described him as a cross between Hitler and Charles Manson—Morris arranged to interview Adams.



Director-detective Errol Morris.

Morris discovered that the case was "riddled with inconsistency, error, and misidentification." As he delved deeper into the case, Morris became convinced that a teenager named David Harris, who had picked up Adams hitchhiking, was the real killer. (Harris is awaiting execution in another Texas prison for a murder he committed in 1985.)

Morris has pieced together a series of startling interviews, eerie reenactments of the shooting, forensic photographs, fragments of court documents, and clips from old detective movies.

In the final scene, Morris asks the baby-faced Harris—who testified for the prosecution that Adams shot the cop—whether Adams is innocent. He answers, "I'm sure he is." Asked why he thinks the police blamed Adams, he responds, "They didn't blame him. I did."

Propelled by a mantralike score by Philip Glass, *Line* demonstrates, says Morris, how "people become convinced that something is fact in a manner that has nothing to do with fact at all."

WALTER THOMAS

TRUE TALES

MY NINE-YEAR-OLD goddaughter and her friend came to spend a weekend with my husband and me. They reminded me of myself at that age until I asked them, "What is your favorite game?"

"We like to pretend we're packing our briefcases," my goddaughter replied. "We pretend we're going on a business trip."

KIM C. FLODIN

Photographs: top, Frank Driggs Collection; bottom, Andy Freeberg. Illustration by Betsy Everitt.

RUTH RECOMMENDS

BY RUTH GILBERT

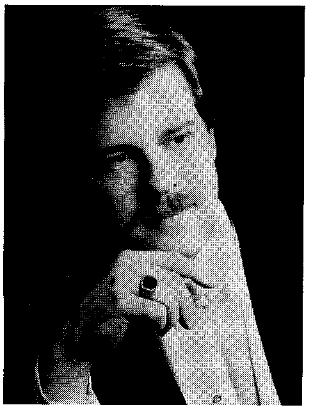
Three centuries of children's favorite books from around the world are on view through September 3 at the 42nd Street New York Public Library. If your child is not already an avid reader, he/she might well become one after this exhibition.

'THE DECEIVERS'

Pierce Brosnan stars as a British officer in the East India Company in the latest Merchant-Ivory film, this one dealing with a secret cult of mystics who kill innocent travelers they meet on the road. It opens September 2 at the Sutton.

'SHADOW MAN'

Johnny Clegg (left) and Savuka, and a multiracial band, promote their new album, which fuses African and Western styles with rock and Zulu dance influences, at the Bottom Line August 30.



MOSTLY MOZART FESTIVAL

Now we know what "mostly" means because the Festival August 23 and 24 features an all-Haydn *program, with the handsome bass-baritone Jan Opalach (above) singing* Mass in D, "Lord Nelson," *at Avery Fisher Hall.*

'THE DJ KAT SHOW'

DJ Kat (left) and Elizabeth Rose co-host this happy children's show (parents can watch it, too, unless they'd rather sleep). Rose tries to keep smart-alecky DJ out of trouble. Channel 5 carries it every Sunday from 9 to 10:30 a.m.

'BETRAYED'

Undercover operative Debra Winger falls in love with the object of her investigation, Tom Berenger —until she learns what you will learn when you see this thriller. It opens August 26 at the Gotham, Loews Twin, Embassy, et al.

Photograph: top right, Christian Steiner; bottom right, Martha Swope.

ILLUSTRATIONS BY MICHAEL PARASKEVAS

New York

BEGGARS' ARMY

BY

ERIC POOLEY

THE HUSTLERS AND THE HUNGRY GO FOR BROKE

THERE WERE MORE THAN TWO DOZEN OF THEM strung along Broadway, cups out, hard-luck stories ready. Some of them had crutches, some had cardboard signs; one woman had a scrawny shepherd pup in her lap. Outside Tower Records, at 66th Street, an emaciated young man with a face like a sucked orange was begging for money that he admitted, when pressed, he'd use for crack. In front of the First Baptist Church, at 79th Street, a woman with a baby was begging for money that she said she needed for infant formula. And at the Citibank on Broadway and 72nd Street stood a stocky young black man in a soaked white T-shirt who was enraged, throbbing by the door to the bank's cash machines. For almost two hours, he'd been opening the door for customers. Smiling, he'd stick a Coke cup at them and say, "Spare some change, please?" He'd get a contribution every five or six minutes. When the change didn't come quickly enough, he'd lunge into the customer's path or stride along beside him, eyes wild.

Now, just after 3 P.M., his anger was fully unleashed—on another panhandler who was trying to move in on his territory.

"I'm working now, motherf---er," he told the tall, wiry man, who wore a red plastic baseball cap and a thin white shirt.

"I'll work with you."

"F---ing motherf---er. . . ." He stopped; a customer was coming.

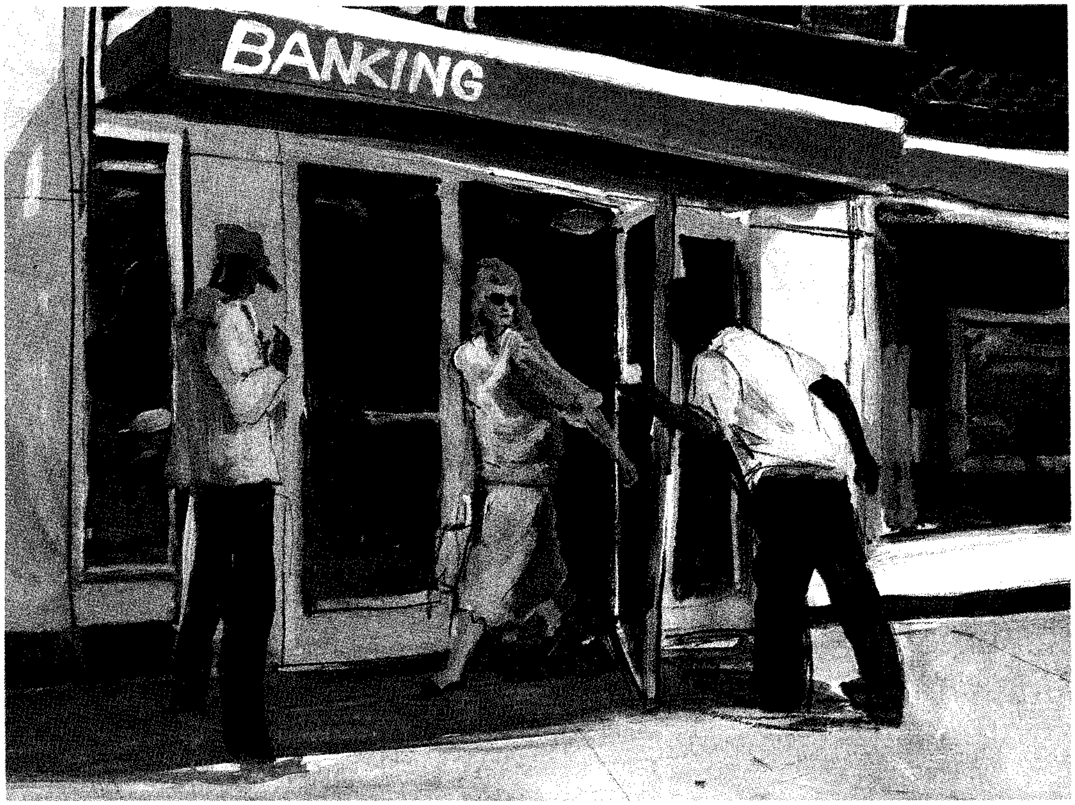
"Have a nice day," he said, and the woman came up with some change and walked quickly away. He turned back to his competitor.

"Motherf---er, I said I'm working now."

"It's my turn. You been here."

"I been here and I *am* here."

They began shoving each other, but the door opened again, so



they both turned and held out cups to the man leaving the bank.

"Two men working one door," said the man. "You guys should take shifts."

"We do take shifts," said the one in the cap.

"Yeah, and it's my shift."

"F--- you."

"Let's go."

They moved west on 72nd Street toward Riverside Park, squaring off under an oak tree. The stocky one rushed his foe, tackled him, and began punching him in the face and body. The taller man kneed the stocky one in the groin, and he rolled off. The tall one stood and tried to take off his shirt, but the stocky one attacked again, ripping off the man's shirt, bashing him into the tree, ending the fight. Immediately, the victor headed toward Broadway, limping slightly, his shoulders rolling in triumph. The loser pulled on what was left of his shirt and followed slowly.

The winner got back to Citibank to find that a third panhandler had arrived. He ejected his new competitor with a few savage shoves and shouts and went back to work. But now he couldn't hide his anger. He tried to smile and succeeded only in baring his teeth. In the next 45 minutes, his rage worked to his advantage: He got contributions from seventeen bank customers. "I always give to him," said one customer, not without irony. "He's so nice and polite."

A few storefronts east on 72nd Street sat a man who was not able to market himself so aggressively. He wore only a pair of ripped gray trousers. Dirt covered his body, and his eyes just stared. The paper cup next to him had fallen over, but he hadn't noticed, and there were no coins in it anyway. The same customers who had given to the nice, polite man at Citibank walked past him, their eyes averted, their charitable duties done.

THE AGGRESSIVE PANHANDLERS ARE TAKING over," says Jane Putnam, director of Project HELP, a state-funded organization that sends vans out to deliver psychiatric and medical care to the mentally ill homeless. "They are often drug-addicted, and they've ruined it for the truly needy, the ones who aren't capable of asking for help but need it much more. The hustlers are hardening our hearts against all street people."

Only a year ago, it seemed that the icy chill of the Reagan era was giving way to a warming trend—a time of increased charity. Volunteerism was on the rise—570 soup kitchens and food pantries had opened in New York in just seven years—and with it came an increase in ad hoc giving. Every day, New Yorkers faced the ugly facts of hunger and homelessness, and many—motivated by a mix of generosity and guilt—responded with a quarter here, a dollar there.

How quickly New York changes. Today, even liberals are getting tired of navigating the sea of beggars, the mayor is launching a controversial subway ad campaign against giving to panhandlers, and many generous people are coming to realize a cruel, ironic truth: that the wave of generosity to the needy has encouraged a new class of opportunists who know a good scam when they see one.

There have always been panhandlers in New York, and their numbers rose throughout the eighties because of changes in the treatment of the mentally ill, the housing crisis, and the Reagan administration's welfare cuts. But in the past year, and especially the past six months, the numbers have exploded. There have been no studies of this shifting population, but more than 5,000 people may now be panhandling in the city during any given rush hour.

In four weeks of interviews with panhandlers on streets and subways, a picture of the new beggar emerged: Young, apathetic, uneducated, the product of grinding poverty, he has left the economic system and has no thought of return. He drifts from soup kitchen to drop-in center or shelter, panhandling along the way, spending his take on fast food or crack or cigarettes or beer. Unless he has a scam, he probably collects no more than $10 or $15 a day. A man waiting in line for the Grand Central Feeding Program, on Vanderbilt Avenue and 43rd Street, was typical. He said he eats for free as often as possible; on weekends, when most soup kitchens are closed, he goes hungry. He sleeps in the parks or in shelters, and the money he makes begging goes up in acrid, brain-blitzing smoke. " 'Frankly, my dear,' " he said, " 'I don't give a damn.' "

NO ONE KNOWS HOW MANY PANHANDLERS are drawn from this hard-core population. But for those who are the target of panhandler appeals, the tableau is bewildering and frightening. Able-bodied young men approach passersby with bullying demands that may be the result of simple rage, crack use, or the knowledge that intimidation can increase income. Pretty young women work the midtown streets with signs saying they were abandoned by their boyfriends and need money to get home; one woman, using the name Debbie Goldblum, has been raising airfare to California for five months now. Mothers in welfare hotels send their eight-year-olds out to beg in the middle of the night and won't let them back in until they have reached their quota.

In the subways, each train seems to carry someone with a polished speech about being homeless and hungry, a Vietnam veteran, an AIDS or leukemia victim, an abandoned mother without welfare benefits, or—another scare tactic—an ex-con from a maximum-security prison. On the streets, beggars sit with signs that carry the same grim messages. Many of these people are telling the truth; many are not. The two overlapping populations have become virtually indistinguishable, leaving New Yorkers troubled, wondering whether their donations feed a human being or a drug habit.

"I gave away hundreds of dollars on the street in the past few years," says a stock analyst on the Upper West Side. "I used to think I could look at a panhandler and tell if he was on the level. Now I don't have a clue. I couldn't give to them all if I wanted to. And you know what? I don't want to anymore. In New York, I think you have to preserve some personal space around you to stay half sane. They invade my space."

"You can see the backlash starting," says Ed Abrahams, New York director of the Coalition for the Homeless. "People are frustrated—nobody has that much money that he can keep giving and giving, especially when he feels he's being hustled."

'COME UP WITH A RAP, MAKE A DEMAND," SAYS ONE STREET PERSON. "SOME PEOPLE'S EYES MAKE THREATS."

Part of the tragedy lies in the threat to New Yorkers' sense of charity. People decide that they'll give only to women with babies, and then they read about Clara Washington, 44, who lives in the Prince George Hotel and took her two-year-old grandson out to panhandle at 2 A.M. in the pouring rain. When he proved an unwilling prop, Washington allegedly beat the child against the hood of a car. The story ran in the morning papers, and hundreds of hearts—and wallets—snapped shut around the city.

Policemen in precincts where the begging is most lucrative and the beggars most numerous are now making the panhandlers move on and issuing more disorderly-conduct summonses. (Because of a 1972 Supreme Court ruling, street-begging is not illegal unless it becomes harassment.) The Citibank at 72nd and Broadway has posted a new off-hours security guard, and the beggars there have found new locations. On the subways, where panhandling is illegal, the transit police issued 3,135 summonses in the first six months of 1988. During that time at the Port Authority Bus Terminal, where police are also cracking down, 1,922 summonses were issued for panhandling and related violations. "Begging is annoying until it becomes something else," says Sergeant Bernie Poggioli of the Port Authority police: "crimes of opportunity committed by the same people who are panhandling." On one recent Sunday, the police nabbed eighteen people for larceny; many were panhandlers who saw a chance to grab an unwatched suitcase.

There is even someone who's figured out how to make a buck off prospective panhandlers—the Omar School for Beggars, at 234 Fifth Avenue. With five two-hour classes for $100, "we teach all the different ploys of the professional panhandler," says the proprietor, Omar Rockford. "You can't just put your hand out and expect to make money—there's much too much competition. We've been in business for five years, and several thousand graduates now make $400 to $500 a week tax-free."

Most panhandlers learn in a less formal classroom. "On the street, you pick up information, and information is a powerful thing," says Tommy, 31, a thin, well-spoken homeless man "too proud" to apply for welfare benefits who routinely shakes a cup around 72nd and Broadway. "You hear inklings on the street—that people will really help you out around here. That Lower Broadway is good. Inklings about ways to do it. Come up with a rap. Make a demand. Some of the people that hang on this street get ugly, their eyes make threats, and some have robbed and beaten people. But I don't want to be tabulated as one of those that threaten or rob or steal. I'm a musician."

THOSE WHO work with the poor are now split on whether or not it's good to give. "Even those of us who are professional bleeding hearts are loath to give to them now," says Putnam. "I say, if you want to give on the street, give food." Even Abrahams—who keeps a load of change in his pockets to hand out as "street tax"—finds himself shutting down on one front. "I don't give on the subways anymore," says Abrahams. "With those memorized raps, they seem like professionals."

"It's called getting over," says homeless advocate George McDonald, who founded the Grand Central Feeding Program. "There's no question that many, many people are doing it. But contrast that with the tens of thousands of people who really are in desperate circumstances—they need money not for drugs or booze but for basic necessities of life. That's the other side of the coin, and that's getting lost in this debate."

Two weeks ago, Mayor Koch announced an anti-panhandling subway ad campaign to persuade people to give to charitable organizations rather than to beggars. The campaign, which was immediately denounced by advocates for the homeless, makes two assumptions: that most panhandlers are hustlers and that the city provides adequate benefits and services to those who need them. Koch says that the advertisements, which should appear in subway cars during the winter, "will advise people of all the benefits available and at the same time caution them about all the scams. Then if they want to give they can, but in most cases they will be the victim of a hustle, and the money will go to booze and drugs. Anyone who says he's homeless or hungry isn't taking advantage of what we offer: shelter, three meals a day, and benefits for those who qualify."

The advocates reject both of Koch's assumptions. They say most panhandlers are not scam artists but hungry people. And they call the city's services inadequate, pointing to security problems in the shelters and benefit levels that have been basically frozen for a decade, leaving welfare families 20 to 30 percent below the poverty line. Single homeless people, they say, have it even worse: Those who qualify for Home Relief benefits get $183 a month plus $70 in Food Stamps, and many don't receive the benefits that they're entitled to, either because they don't know about them or because they can't cope with the bureaucratic maze—a welter of requirements for identification and proof of need, and a series of questionnaires and recertification interviews to keep the money coming.

Calling Koch's plan "a diversionary campaign to distract New Yorkers from the devastating poverty that afflicts our city," Robert Hayes, founder of the Coalition for the Homeless, urged Governor Cuomo to hike benefit levels by 30 percent.

"This has nothing to do with benefits," says Koch. "These people beg because it's easier to hustle than it is to work."

But some surveys have shown that there is a relationship between benefits and begging. In a study last year of 496 homeless men and women who used emergency soup kitchens, one advocacy group found that 69 percent got no welfare benefits at all. Of those who were eligible for benefits but got none, 42 percent said they begged to survive. Of those who did get benefits, only 5 percent admitted to begging.

"There's an obvious link between getting benefits and surviving without begging," says Douglas Lasdon, executive director of the Legal Action Center for the Homeless, which conducted the study. "If benefits reached all of those entitled, fewer people would be forced to beg."

City officials argue that it's unwise to give even to those who are truly in need, because the handout prevents them from seeking structured help. "What is all this help they're talking about?" asks McDonald. "The shelters are terrifying. The drop-in centers are better, but they're too small and too few. The drug-treatment programs have two-month waiting lists. There's no housing, and you can't get a job unless you have a place to live. What help do they mean?"

'IF BENEFITS REACHED ALL OF THOSE ENTITLED, FEWER PEOPLE WOULD BEG," SAYS ONE HOMELESS ADVOCATE.

Even the panhandlers are divided on the issue. "If I was a commuter," says Lucille, 21, a woman with arms withered since birth who panhandles in Grand Central, "I wouldn't give my money away. I know what they use it for."

"Do people have an obligation to give?" asks Tommy, on the Upper West Side. "Yes and no. I mean, even the dogs get to eat the crumbs off the master's table; that's in the Bible. But when there are too many dogs, and some of the dogs are vicious, you got problems."

BETWEEN 60,000 AND 80,000 PEOPLE ARE homeless in New York City, according to a Coalition for the Homeless estimate. The city's economy remains strong, with unemployment at its lowest point in eighteen years, but more than 45 percent of the city's working-age residents have no job and aren't looking for one—2.6 million people, including an estimated 150,000 New Yorkers between 16 and 21 who neither go to school nor work. The high-school-dropout rate stands at 26 percent. Two hundred thousand people are addicted to heroin, and several times that are addicted to crack. Poverty, inadequate education, and drugs and alcohol have eroded the work ethic for millions of people. For many of them, panhandling is one weapon in the arsenal of survival—a new work ethic in which "work" has been radically redefined to mean anything that brings in money.

"It's a survival ethic," says Dr. Richard Oberfield, an NYU Medical Center psychiatrist who treats children from welfare hotels, "and the rule is simple: Anything to get by. It's an environment of extreme pragmatism in which values are transformed." The act of begging, once disdained by all but the most pathetic drunks and bums, is now an accepted way to get by—it's not even called begging anymore but "gettin' money on the street."

"It has seeped into the psyche of the community that this is something you can do to make money," says William Grinker, commissioner of the city's Human Resources Administration (HRA), which is helping to prepare the mayor's ad campaign. "We have to maintain standards of social conduct, even among the poor. We've got to do something, because anyone who walks the streets of this town knows that something has gone terribly amiss."

A LARGE man entered the McDonald's on Broadway near 96th Street, wearing a red Marlboro cap over a rolled purple hand towel, a blue warm-up jacket, sweatpants, and blue Velcro-flap Nikes. He carried a golf club in one hand and moved edgily from table to table, opening the tops of burger containers, looking for scraps. A woman moved past him toward a trash can, and the man gestured with his club at an unfinished sandwich on her tray.

"Done with that?" he asked.

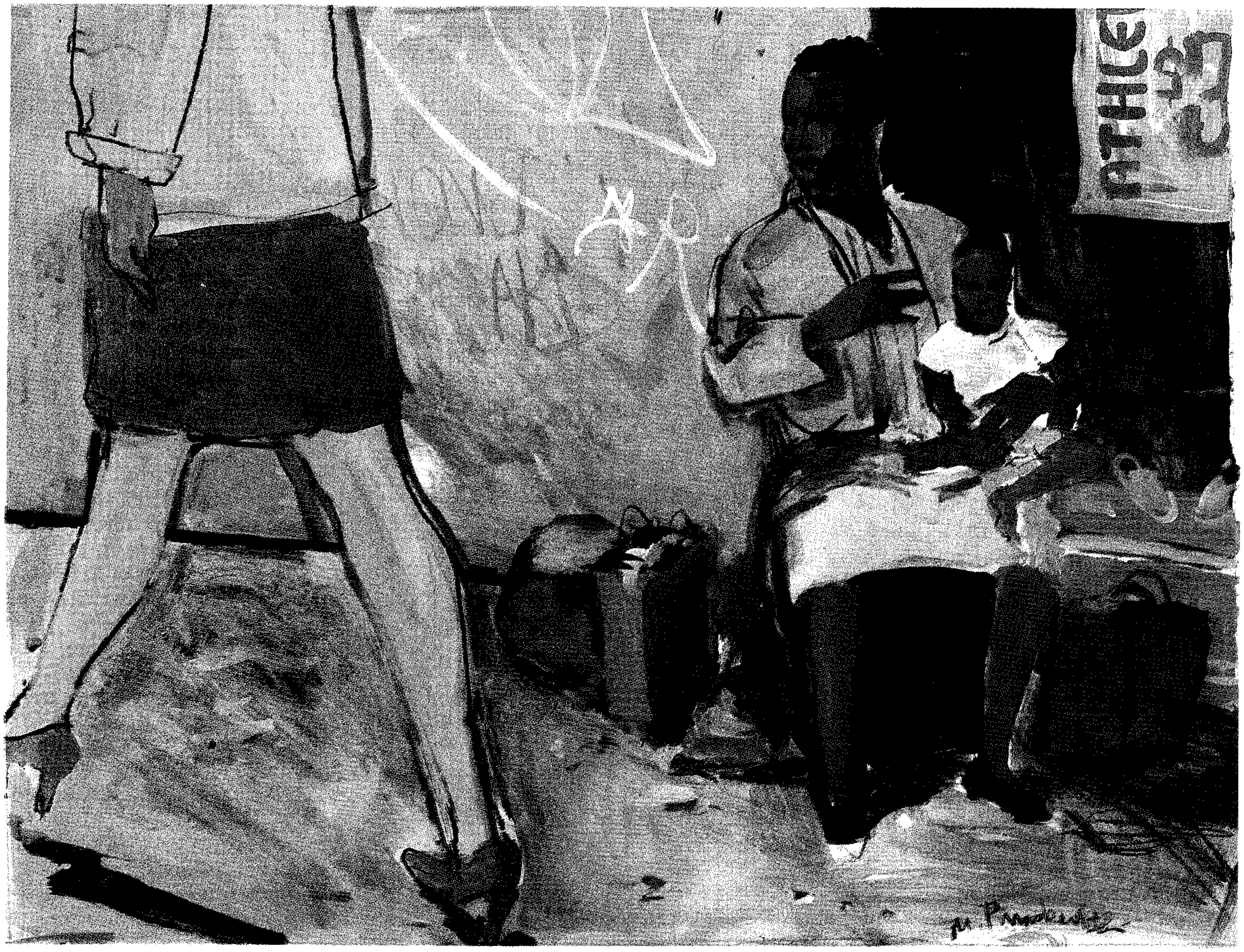
The woman looked at him with an expression of unalloyed terror, handed over the sandwich, put down her tray, and walked out the door, her high heels clattering on the tile floor.

The man sat down, ate the sandwich, and started asking people for money. More than one looked at him, looked at the golf club, and came up with some change.

"My name is Peter," he told me. "I'm from Hartford, but I ran away from home three years ago. I couldn't get along with my father. I thought I'd come to New York and get a job in a factory or maybe a McDonald's. I filled out lots of applications, but they never called. Now I'm 21, and I live in a shelter in Queens. I guess you could say I've given up.

"I don't beg on the street much, 'cause there's too much competition. I work the subways. Three months ago, I saw this McDonald's, thought I'd try my luck. At least it's out of the heat. Now I come in almost every day, make $2 or $3 and something to eat. They don't seem to mind.

"I found this golf club on the street a week ago. I carry it so people won't f--- with me—there's a lot of crazy people in this city, you know that? But since I been carrying it, people give me more money. I don't threaten nobody"—his eyes, the color



of some exotic ceramic glaze, tried for a sincere look—"but they seem more generous now." He broke into a wicked smile.

"Now that I've made a little, I gotta go see a friend of mine, lives in Queens. He's got his own place, got a good job."

I asked what his friend did.

"What's he do? He deals . . . in computers."

I asked him if he smoked crack.

"I can't afford crack. I'm homeless." He laughed and went out the door; on the way, he got a dollar. He entered the subway, heading for Queens to see his friend the computer dealer.

"Crack," says McDonald, "has completely skewed the panhandling scene. A few years ago, we estimated that 20 percent of homeless men had alcohol problems and about 5 percent had drug problems. Now the drug figure is at least five times that."

Most experts say that 30 percent of street people smoke crack when they can. Among certain hard-core populations, the rate is higher. Douglas Platt, executive director of the First Moravian/Grand Central Drop-In Center, says that 90 percent of his clients have some form of drug or alcohol problem. "We make them check their crack stems at the door," he says.

Some don't start panhandling until their lives have been ruined by drugs. Mike, a seventeen-year-old Hispanic man who grew up in the South Bronx, says he didn't beg until he washed up on the other side of a three-year drug binge. "Ever since I was fourteen," he says, "I used drugs. I figured I was my own independent self—I was doing heroin, dealing heroin. After that, crack came along, and I was smoking and dealing crack. On July 4, I went to the spot to buy some crack, and this guy stuck me up for the crack, cut me in my ribs and my back.

"Then I didn't want to do crack anymore, 'cause I didn't want to get killed. That's when I started working the streets."

Mike entered Covenant House, a nonprofit organization for runaways and troubled youths, and was placed in an eighteen-month residential drug-rehabilitation program. His story may yet have a happy ending.

Most crackheads aren't so lucky. If an addict on the streets decides he wants to stop, he must maintain his resolve for the months it takes to move from waiting list to treatment. There aren't enough programs, "and most of the ones that do exist are out of date," says McDonald. "Eighty-five percent are methadone-based, for heroin addicts, and most problems now are crack problems. By the time a bed opens up, the crackhead is usually gone—disappeared, lost the will to save himself."

SOME OLD-FASHIONED PANHANDLERS—SAVVY elderly people who have been surviving on handouts for years—have noticed the rise of young drugged-out beggars. "I'll be 87 years old on September 12," says Miss Universe, five very solid feet of white-haired, pink-cheeked ebullience wrapped in a yellow Hawaiian shirt and a bright red scarf. She panhandles in Grand Central Terminal and lives in a church nearby. "I came to this country 68 years ago, originally from Poland."

Asked what she noticed about the younger panhandlers, she did not hesitate. "Anger," she said. "A young man, very angry, yelling about the system. 'S---ty system,' he says, 'give me money.' He gets none. I say, 'Listen to Miss Universe.' I talk to him because the stomach knows no nationality, am I right? I say, 'You have red wires in your brain now, people see them, walk away. You get green wires, blue wires, do better, know what I'm saying?' He hugs me—'Mamita, you save my life.' He's not bad, just angry."

Some of the new panhandlers are both angry and bad. "A lot of people out here are not homeless," said Lucille, the woman with the withered arms in Grand Central. "Some of them still live with Mama. When I first got out here, two years ago, I thought they were all homeless. Now I know—some just don't want to go home 'cause they're crackheads.

"Myself, I'm just here for the hustle. I'm born and raised in White Plains. I met some friends that said here was a good hustle. I said, 'Let me see if I can make some.' I like the people that can talk s---, talk you into your pockets and out with some change. But I see people who are tellin', not askin'. They get upset when people don't give. That's the crack talking. I wouldn't give them my money. No. I know what they do with the money." She smiled and arched her back. "But just 'cause you smoke crack doesn't mean you're a bad person."

BY NOW, MOST straphangers have seen it all: the man in the clown suit who says he's from "Food for Life," a Hare Krishna program; the Krishna Center says he's an impostor. The man wearing Ping-Pong-ball antennae who leaps onto the No. 1 train brandishing a saxophone, says, "HA-HAAAAAA, PREPARE FOR LIFT-OFF, DESTINATION MARS," and produces painful squeals on his horn until the passengers are beaten into submission and some small contributions. And, of course, the men waving discharge papers and medical reports, the ex-cons and battered women, and on and on through the miles of dark tunnel.

"I SEE PEOPLE TELLIN', NOT ASKIN'," SAYS A PANHANDLER NAMED LUCILLE. "THAT'S THE CRACK TALKING."

Though the routines have become painfully familiar, New Yorkers continue to give to subway panhandlers. In an April survey of 1,200 New Yorkers, the MTA found that 60 percent reported giving to panhandlers occasionally, 11 percent gave once a week, and another 11 percent gave every day. Thirty percent gave because they felt intimidated.

Raymond Battista, a burly, handsome middle-aged man whose legs were severed at the upper thigh when he was run over by a train as a child in his native Puerto Rico, has been working the subways for fifteen years now. Every morning, dressed often in a a blue denim jacket, he leaves his apartment in the Bronx, slides his skateboard under his stumps, and uses his massive upper body to propel himself to the subway. He rolls through each car on the train—smiling, saying nothing, collecting bills from morning commuters faced with a vivid reminder of their own good fortune. He is a shining holdover from the old days, when it was not so difficult to tell which panhandlers were truly in need.

"This is my job," said Battista, sitting on the No. 1 train's 14th Street platform and wrapping a rubber band around a two-inch stack of bills. "People like me because I'm happy. I don't say nothing, I don't sell nothing. I only trade on my happiness. People see me happy, maybe they see past their own problems. In a few hours, I make $50 easy."

Battista's is arguably the clearest view of the rise of new subway professionals. "There's a lot more people down here now than there used to be, that's for sure," he said. "They stay out of my way. No one tries to rip me off. If I come into a car and someone's doing his Vietnam routine, he gets lost. To be honest," he said, "most of them were never in Vietnam."

"I SEE THAT GUY WITH NO LEGS A LOT," SAID Thomas, 25, a Hispanic panhandler with wiry hair and a tufted chin who uses the just-out-of-prison routine. "What impresses me, he don't even use gloves. Man got some tough hands. I respect that. If I'm on a train he's working, train's his. And he makes money—made me think about tuckin' my legs up."

Thomas seems to do well for himself, even with legs. Wearing a hip-length green Army jacket over a yellow butterfly-collar shirt, and holding a black vinyl cap to collect his money, he has big, sincere eyes and subtle hand gestures to punctuate his appeal. He works the late-morning rush hour on the Broadway express lines. He moves to the center of each car, takes off his hat and wrings it in his hands, and lets loose:

"Ladies and gentlemen, I'm sorry to bother you. My name is Thomas, and I was just released from the Great Meadow Correctional Facility. I studied welding, but now I can't find a job. I'm looking every day. But while I look, instead of doing things that are wrong and will make me go back there, I'm asking for your help. In prison, people said, 'If you need help, ask for it,' so that's what I'm doing. It's not easy getting up here like this, but it's better than stealing. So if you can help me out with anything, I'd appreciate it. I really don't have anything else to say except thank you and I love you all very much. I mean that." Then he moves through the car, casting those sincere eyes on anyone who'll notice, and takes in about $2 per car.

"People tell me I seem more sincere than most of the guys working down here," said Thomas. "It's because I'm telling the truth. I spent four and a half years upstate. I got out, they gave me $40 and a suit. I live in Harlem with my old lady; we got two kids. She gets welfare, but I'm motivated. I could go into a McDonald's this minute and get a job, but I feel I have some type of self-worth. I feel that by doing this, I'm not just making money, I'm creating opportunities, opening doors."

Thomas wouldn't give his last name and said he had no phone. "But I'll call you with my parole officer's name and number, so you can check my story. I want people to know that not everyone down here is bulls---ting. When I call, you'll know it's true."

The call never came.

A few days later, I met a scam artist who was honest enough to admit it. A bleary man with a red beard and greasy hair combed straight back, he was working the uptown Lexington Avenue local. He entered the car at the downtown end, dragging his left leg along in a painful fashion. In a raspy voice, he announced that he was a Vietnam veteran, had shrapnel in his leg, and had lost his benefits because of a computer error. He waved a piece of official-looking paper, challenged everyone to look at it, and said he was asking for help.

Three cars later, he limped off the train at the 86th Street station. He dragged himself through the turnstiles, reached the stairs, and was miraculously healed: He raced up the steps and jogged east. I caught up with him at Third Avenue.

The man was understandably reluctant to talk, but for $5 and three cigarettes he finally agreed.

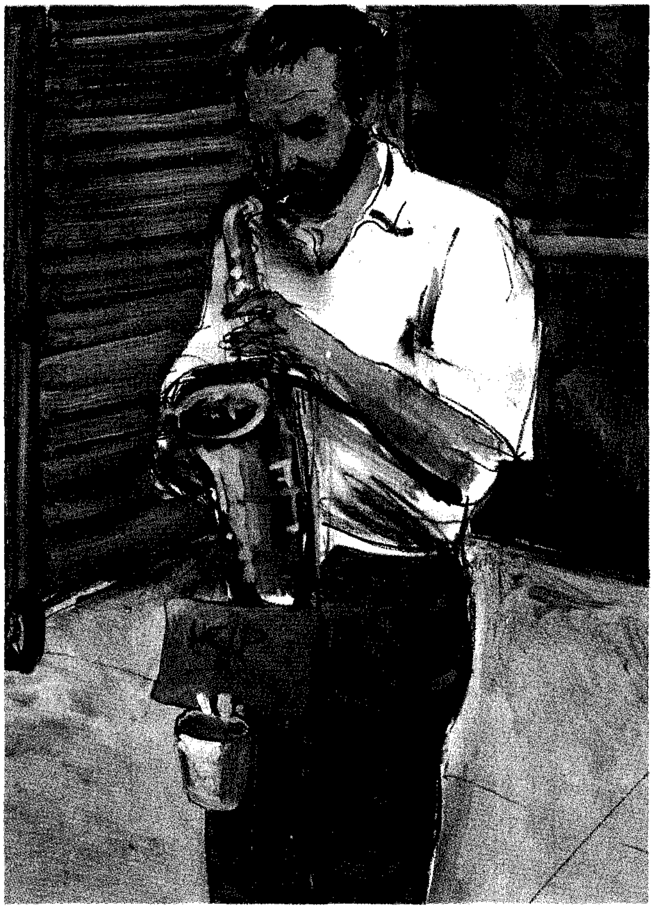
"I've only been doing this for about six months," he said. "I been living in a squat"—an abandoned building—"making money by various means. But I ride the subways, and I've seen the hustlers. I thought, they do it, I'll do it. So I did it, and I do it. I don't do crack though. I'm old-fashioned. I drink.

"Some of the vets really are vets," he said. "But I think the Vietnam thing is getting played out, you know what I mean? I think Agent Orange works better, but the whole thing is played. Some vets I've seen are ex-cons now."

I asked him what his "official" VA papers really were. He pulled out a folded sheet of heavy-bond paper with an impressive-looking logo on the letterhead. "Pretty good, huh? No one ever looks at it. It's from the National Wildlife Federation."

THERE ARE THE HUSTLERS, AND THERE ARE the hungry. Henry Waas, 74, begs on the Upper East Side because his $360-a-month Social Security check can't even pay for a room at the YMCA. Around the city are thousands like him, and their tragedies have nothing to do with sloth or crack.

Nor do all the tragedies of the young. Diane, 23, a woman with broad shoulders and a cowed expression, walked into the office of the Food & Hunger Hotline looking for help. She held an HRA printout that said her assistance case had been closed. She and her two-year-old daughter had been getting $219.75 every two weeks for food and shelter, but this month she would get nothing. The computer form didn't give a reason for the closing, but Diane suspected that it was because her address had changed. Her boyfriend had thrown her out.



Diane had gone to her HRA Income Maintenance Center and told her caseworker that she had to move in with a girlfriend. She asked what she should do to ensure that she'd continue getting benefits. She was told not to worry, to bring in proof of her new address. But when she went to pick up her check, she discovered that her case had been closed. Back at her maintenance center, she learned that she had indeed been marked "whereabouts unknown" and that it would take 30 days for her case to be reopened. And though she is qualified to receive Expedited Food Stamps to tide her over, she didn't know to ask, and her caseworker, she says, didn't tell her about them. "With no money coming in," she says, "how do I feed my baby? I guess I'll have to hustle for money on the street."

Diane's case, say advocates for the homeless, is common. "Sixty percent of the 350 calls we get each week are from people who've had their cases closed for administrative reasons unrelated to need," says Christina Walker, executive director of the Food & Hunger Hotline. HRA closes some 20,000 cases each month, most of them for administrative reasons. About half are reopened within a month.

Food emergencies—family crises in which a household has no food or money and must rely on food pantries and other handouts—can show how case closings lead to panhandling. In a study last year of 1,905 food emergencies by Anna Lou Dehavenon of the East Harlem Interfaith Welfare Committee, 48 percent of the families said that an administrative closing was the reason they had no money for food. And 32 percent said they had been forced to beg.

"I'm sure there are people on the streets who have had their cases closed and are begging because they don't know what else to do," says HRA commissioner Grinker. "But I don't believe it has anything to do with the explosion of panhandlers. If it did, we'd have been seeing all these panhandlers for years."

IN FACT, THERE HAVE BEEN PLENTY OF PANHANDLERS for years; the hustlers and crackheads have now crowded the territory, but the hungry are still out there, and any plan to attack the wolves will also get the sheep. The mayor hopes that his ad campaign will discourage the hustlers, and he may be right. But experts say that if the campaign isn't backed up by increased expenditures for housing, schools, job and drug programs, and the drop-in centers that can lead homeless men and women back aboveground, not much is likely to change. What will happen if the flood tide continues?

"I worry about the kind of governmental efforts this problem could lead to," says Jacqueline Pitts of the Community Services Society. "I mean, are they going to start sweeping the streets?"

During the Great Depression, after an anti-panhandling ad campaign by a council of charitable organizations, New York police did sweep the streets and arrest beggars. But street-begging is now legal; if the city passed an ordinance against aggressive panhandling (Seattle enacted one last year), or if police began bringing in all the beggars on disorderly-conduct charges, "the courts would get choked and the judges would get very annoyed with us," says one cop.

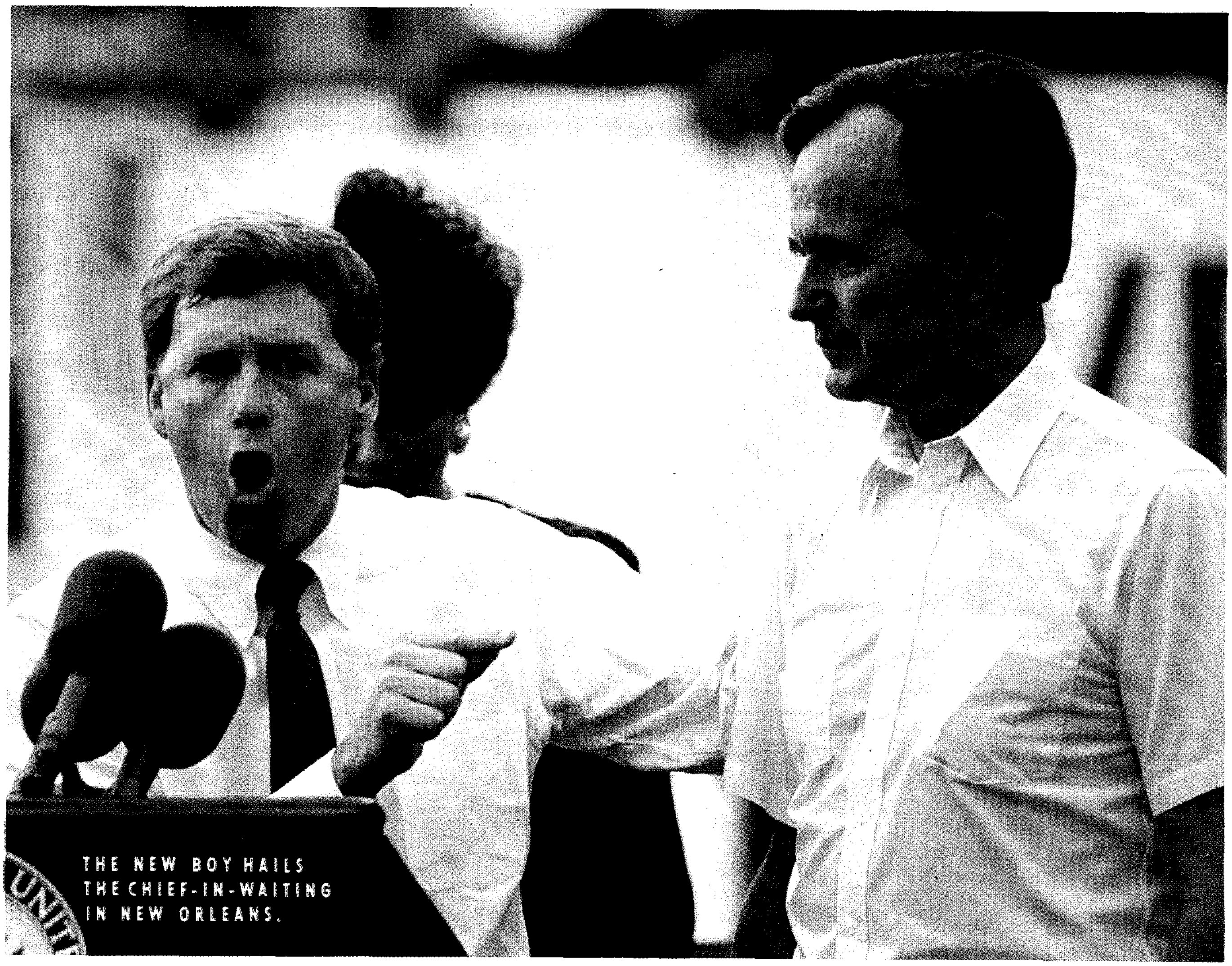
In 1976, squads of policemen rode through the streets of Bombay, India, rounding up beggars and banishing them from the city. No one in New York is talking about that, yet.

Americans like to think of their country as a place where people don't have to beg, don't have to starve. But the bedrock that idea rests on—that not to work is a disgrace, that any job is better than sitting there with your hand out—has been eaten away by the same corrosives that are destroying the slums. Attacking the beggars is easier than attacking the poverty, ignorance, and addiction that put the cups in their hands. No one knows how to make people *want* to get off crack, go to school, put in a good day's work, care about their own lives. But if the mayor stays content to go after symptoms rather than causes, New Yorkers may have to get used to living in a city that every day feels a bit more like Calcutta-on-the-Hudson. ■

HERE'S GEORGE

...AND, ER, QUAYLE

BY JOE KLEIN



THE NEW BOY HAILS THE CHIEF-IN-WAITING IN NEW ORLEANS.

Photograph: Sygma.

THE MOMENT HAD BEEN elaborately planned. The stage had been perfectly set. Ronald Reagan was gone, on his way home to California. And now, George Bush was about to take charge: He would arrive triumphantly in New Orleans. He would finally assume control of the Republican Party. At least, that was the plan—but, as is often the case with the vice-president, even the most carefully planned events can turn weird very quickly.

"He's coming in," a CNN commentator announced as the pivotal moment in last week's decidedly shaky Republican Convention began to unfold, "like the king of Mardi Gras."

He was coming in on a Mississippi riverboat, of all things. Instead of arriving by helicopter—the imperial presidency's vehicle of choice—or motorcade, Bush had materialized on the raucous nautical equivalent of a silly hat. His arrival was heralded not by trumpet fanfare or Sousa march but by a calliope playing a tinny carnival version of "God Bless America." The cheesiness of the moment was reinforced by the rantings of a pair of hyper-enthusiastic disc jockeys from a local FM outlet whom some impolitic advance man had selected to run the show as if it were "drive time" on a Top 40 station. The pair kept up a steady patter, attempting—without any success—to rouse the drowsy crowd into some sort of organized chanting. "C'mon, everybody," one of them said, "let's hear it for *George!*"

A more self-assured politician, knowing that he was being asked to follow one of the tougher acts in American political history, might have made his entrance with dignity and restraint, with a calm, measured, presidential presence. But George Bush (or, perhaps, his political handlers) just can't seem to get past his addiction to silly hats, his tragic affinity for the inconsequential.

This strange malady, more than a few cynics were saying last week, led him to stub his toe in his first, rather unexpected, attempt at boldness, as he chose the unknown 41-year-old Senator Dan Quayle of Indiana as his running mate—and threatened the stolid old Republican Party with a condition that might, if we were discussing Democrats, be described as disarray. The irony was that with some polls showing Bush closing to a dead heat against Michael Dukakis, a strong argument could be made that the vice-president's first gamble was an unnecessary risk.

As he disembarked from the *Natchez Queen,* the vice-president—a man forever in search of a comfortable public posture—impetuously decided to go casual, taking off his suit jacket and striped tie, stripping to a goofy short-sleeved shirt, looking more like a waiter, one Republican later reflected, than like the next leader of the free world. Then, as he began to speak, a bizarre scuffle erupted between gay protesters and what seemed to be enraged senior citizens. The crowd booed; the police surged. There was general confusion. Where was George? Still speaking, it appeared. What was he saying? Something about having "big thoughts" on the "big river."

"Is he actually doing this?" the reporter standing next to me said as the police dragged off the protesters.

"What is he doing?" I asked.

"Naming his vice-president."

No. It couldn't be—the moment was too abrupt, too silly, too much a sideshow for serious business to be conducted. But there he was—saying what? That the next vice-president was "an outstanding United States senator." Bob Dole? "A leader in matters of national security." John Tower? "An innovator. . . ." Alan Simpson?

But, no, it was only Dan Quayle.

A groan went up from the press corps and a buzz from the crowd. *Who?* And then, suddenly, there was a smallish blond man, resembling the young Mickey Rooney more than he did Robert Redford, bounding up onto the podium and grabbing Bush—who appeared addled, mortified—by the shoulder as he launched into a burbling huzzah of a speech.

"I think," said a Tennessee delegate standing next to me, turning to leave in disgust, "we just lost the election."

THAT SEEMED UNDULY harsh, especially after the vice-president's stirring and unusually dignified speech to close the convention on Thursday. But doubts about the young senator grew as the week progressed—especially after Quayle seemed to choke on every question tossed his way at his inaugural news conference. Asked about his executive experience, he could boast little more than having once assisted his father as the publisher of a small city newspaper, and—this was pungent—briefly having run the Indiana state inheritance-tax-enforcement office. Asked about the size of his family's publishing fortune (among other properties, the Indianapolis *Star* and the Arizona *Republic*), he fudged. Asked about his golf weekend with a foursome that included the "lobbyist" Paula Parkinson, he said there was nothing more to say. Asked why he had joined the National Guard rather than a more active branch of the service during the Vietnam era, he fudged again. He said his younger brother had joined the Marines. More to the point, he allowed that he'd never expected to be standing there—that is, the vice-presidential nominee of a hawkish party. For a major politician, he had a penny-ante poker face; he bluffed miserably. His discomfort and embarrassment were all too apparent.

BY WEDNESDAY EVENING, a cornucopia of rumors about Quayle was spilling onto the convention floor. The most persistent had to do with the strings his family might have pulled to get him into the Guard. Pressed on this by Tom Brokaw, Quayle seemed to wilt. "I was *very* interested in getting into the National Guard," he repeated several times, and then (sort of) acknowledged that members of his family might have made phone calls to get him in. "You're going back twenty years," he pleaded. "Phone calls were made? I can't answer."

Quayle seemed in trouble either way. College friends were describing him as a superhawk: If that were true, why had he ducked the war? If his family had pulled strings, what about the kid who had gone to Vietnam in his place? This was generational politics of the rawest sort: The first baby-boom candidate had managed to earn the enmity of former grunts and protesters alike.

Several Bush aides I spoke with on the convention floor that night seemed taken aback by this turn of events. They had been expecting a rough couple of days as the press ran the tyro through the gauntlet, but they figured the energy and good looks he'd bring to the ticket would be worth the trouble. No doubt, those close to the selection process had even expected a brief fire storm over the National Guard—but the possibility of Quayle family string-pulling seemed to have been overlooked and was clearly disconcerting. "God, if he did that . . ." one Bush adviser said, obviously surprised. There was even talk, as the week wore on, that Quayle might have to be dumped from the ticket.

A patina of gloom settled over the convention, dampening even the synthetic gaiety of the floor demonstration—a GOP specialty—that accompanied the announcement of Bush's nomination. Royalists by nature, Republicans take the line of succession more seriously than Democrats do. By picking a pip-squeak and announcing it in such casual, almost haphazard fashion, Bush had done violence to one of the underlying strengths of his party: the public perception that Republicans may not be very congenial by nature, but they *are* grown-ups, the party of the managerial class, of responsible governance. "I know Danny, and I like him a lot," said one border-state Republican congressman, "but I wonder if he's ready for all this."

IT WAS, OF COURSE, QUITE POSSIBLE that the initial assessments would prove unduly pessimistic. The campaign had barely begun, and both Bush and Quayle—it does have a ring, doesn't it?—had reputations as deceptively tough competitors who'd won elections when the odds were stacked against them. But Bush certainly didn't make his task any easier last week—indeed, he reinforced doubts about not only his strength of character but his intellectual heft. "It just showed," said one prominent Republican, "how far down George had to reach to find a junior partner."

That was only marginally unfair, given the fact that Bush *was* seeming rather more forced and presidential, especially in contrast to the flushed Quayle.

Actually, the Quayle announcement was only the most noticeable of a host of glitches afflicting the Republicans in the days leading up to Bush's crucial acceptance speech. "Welcome to *your* convention," GOP chairman Frank Fahrenkopf proclaimed—entirely too accurately—as Bush stepped off the riverboat. There *was* a distracted quality to the proceedings, as unfocused and uncertain as the candidate himself has often appeared to be.

The Republicans seemed defensive—odd given the long economic boom and Reagan's foreign-policy successes.

HERE'S GEORGE

To be sure, there are different standards for Republicans than for Democrats when it comes to conventions. The GOP—especially in the Reagan era—has been the pioneer of the modern, carefully scripted television extravaganza. These are invariably efficient spectacles, featuring more balloons than the Democrats can afford, vast hordes of young Republicans who can stage floor demonstrations with gusto on cue, heart-tugging patriotic pageantry, and sophisticated political hucksterism. This time, however, the eerily awesome Superdome proved more than a match for even the best speakers—and, for once, the Republican message seemed as garbled as the acoustics.

Ronald Reagan himself had a relatively tough time of it when he addressed the convention on Monday night. The speech was enthusiastically received, but it seemed more a reaction to the man and the moment than to anything (other than "Win one for the Gipper") that was said. Certainly, the reports of great waves of emotion sweeping the hall ("There wasn't a dry eye in the Superdome," claimed the New York *Post*) were entirely spurious. Wandering the floor, trolling for emotions, I was unable to locate a single teary delegate (I did, however, bump into a desperate reporter from a great metropolitan newspaper who said, "My assignment is to find people who are crying—have you seen any?"). Part of the problem was that very few people could *hear* what the president was saying; he stood there, a distant figure, almost a memory of Ronald Reagan, his words reverberating into gibberish—and while his speech no doubt worked better on television than in the hall, there was a general sense among political pros that it was not his best stuff. "On the way here, I listened to Reagan's 1984 acceptance speech, and it sent a shiver down my spine," said a Bush aide. "I was hoping for something like that. This didn't do it."

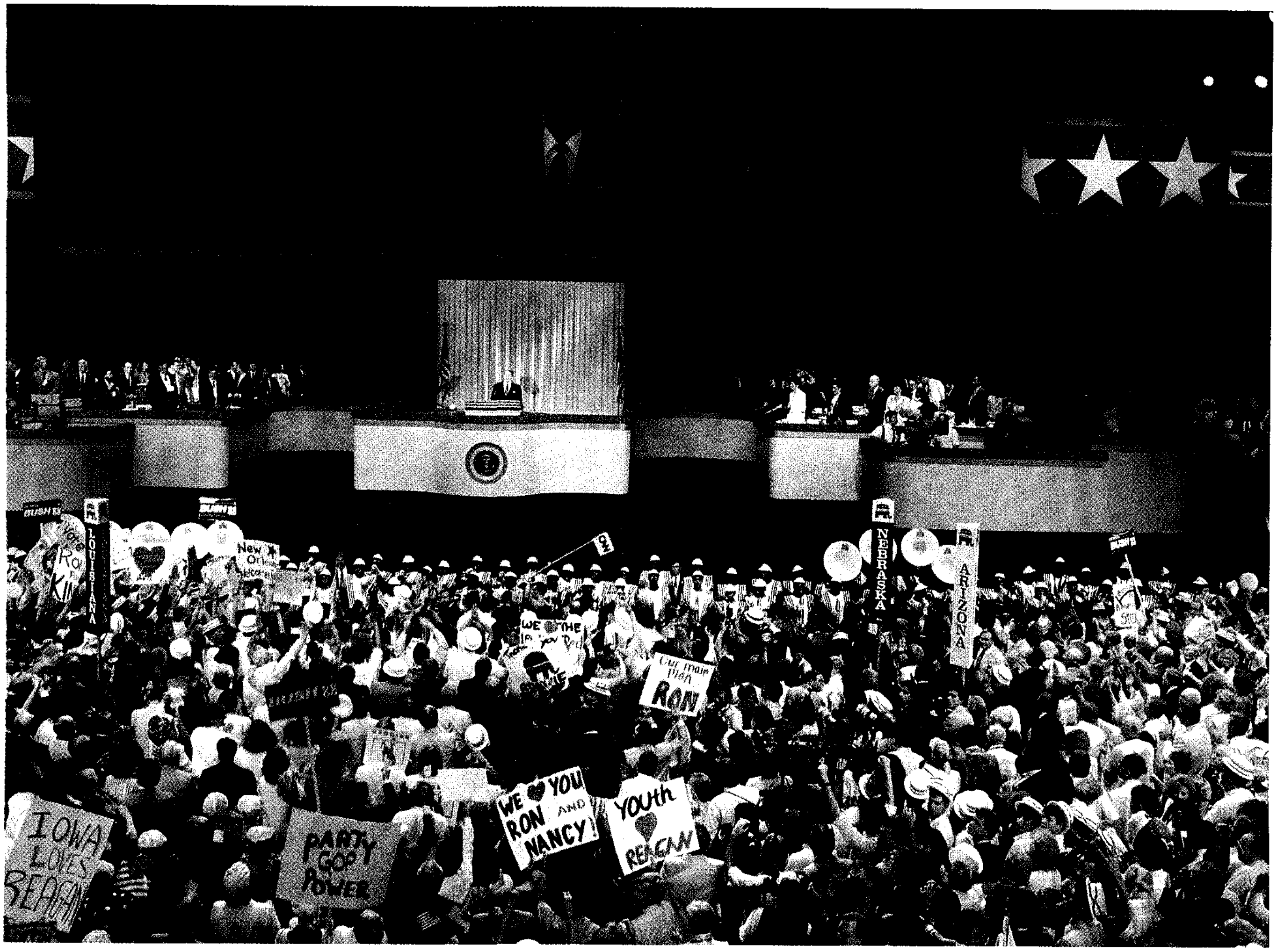
Reagan worked familiar ground. He chose to emphasize the oft-remembered and, by now, nearly ancient story of how he saved the nation from Jimmy Carter. He made only a halfhearted stab at the other business at hand—selling George Bush, bashing the Democrats, and bidding a tearful farewell to the party faithful (in truth, we have nearly five months before the Gipper's real three-hankie valedictory).

But even when somewhat off his game, Reagan is a political salesman of historic stature. More than that, he is the closest thing the country has had to a beloved, heroic president since Franklin Roosevelt—a status he achieved early on, and one that seems to have little relationship to events in the real world. Certainly, he has defined the political landscape of this decade: If the Democrats have become vague about their intentions, if "liberal" has become the dread L-word, it is because Reagan made it so. When he spins his tale, rescuing the nation from malaise and inflation yet again, reviving the spirit of "this sweet country," and standing firm against the Soviets until they're ready to accept *his* terms, even a cynic has to concede the triumph.

Reagan appeared to be reaching, though, when he tried to find a rationale for his heir apparent. Somehow, the president was unable to locate in his bulging storehouse of anecdotes a single warmhearted story to sell Bush to the faithful. The best he could do was to recall that the vice-president was in nominal charge of a commission on government paperwork that reduced the waiting time for a passport from 43 days to 10—an achievement the likes of which could make only a Dukakis proud.

Indeed, the Republicans seemed on the defensive most of the week—odd, for a party that has presided over a 68-month economic boom and startling foreign-policy successes in most of the world (with the notable exception of Central America). Part of this was a consequence of incumbency; it isn't easy to attack the government—a natural impulse among Republicans—when you run it. But there also seemed to be a quietly desperate sense in the hall that Dukakis had succeeded in selling himself as a credible alternative in Atlanta—perhaps even more presidential than their own nominee. GOP speakers were able to make liberalism seem anachronistic and make the vague, truncated Democratic Party platform seem a dodge, but they had only intermittent luck in pinning down the governor of Massachusetts. "It's true," said a Bush aide on Wednesday night. "We haven't really made the case against Dukakis. The oratory hasn't been that great."

ASIDE FROM BOB DOLE'S inspired notion of "Dukakeyed ideas," there were few memorable responses to the easy mockery the Democrats had used to skewer Bush in Atlanta; there certainly was no battle cry to rival Ted Kennedy's "Where was George?" Some hay was made out of Dukakis's willingness to give first-degree murderers weekend passes and his unwillingness to fund new defense systems, but the Duke proved—as he has all year—an elusive target by and large. Most of the attacks on him sounded clumsy, desperate, and shrill. The only one that seemed any fun was Reagan's



THE EERILY AWESOME SUPERDOME PROVED MORE THAN A MATCH, EVEN FOR THE PRESIDENT.

chant of "Liberal, liberal, liberal."

The saddest attempt to shadowbox the Duke was conducted by Thomas Kean, the once-proud governor of New Jersey, who couldn't resist pandering to the troglodytes during his keynote speech, debasing his reputation while trying to feed the delegates red meat. "And what does the name Dukakis sound like to you?" he asked. "More taxes."

Dukakis. More taxes. Spare us.

Kean had better luck in the second half of his speech, when he became a recognizable facsimile of Tom Kean again, talking sense about education and creative, non-bureaucratic ways to help the poor move into the workforce. Kean is one of a handful of Republicans who've been doing some interesting thinking about inner-city and domestic-policy problems in recent years (in fact, Dan Quayle's 1983 jobs bill—co-written by Ted Kennedy—is said to be a prime example of the new conservative style in social policy). This sort of positive, forward-looking (and moderate) rhetoric may have read wimpy on the page, but it was a welcome relief from the prevailing testiness, especially when it was employed by Bush on Thursday night.

The testiness, the defensive tone that pervaded just about every speech delivered last week, was no doubt a consequence of the Duke's elusiveness and the Democrats' rather successful attempt to camouflage themselves in classic Republican garb—patriotism, "family values," and fiscal conservatism—but it also reflected a deep-seated uncertainty about the man of the hour. Even in his moment of triumph, George Bush remained a mystery to all but his most loyal supporters. "I always had the feeling that I knew what was in Ronald Reagan's heart," said a Michigan delegate who had supported Jack Kemp. "I wish I could feel the same about Bush—but I don't feel that he's ever said what he truly believes."

AT THE SAME TIME, though, there was a strong current of sympathy for the vice-president that seemed to grow as the moment of his acceptance speech neared. There was an almost visceral desire to come to the poor fellow's defense, and former president Gerald Ford touched off one of the few spontaneous explosions from the delegates when he vowed, "I'll be damned if I will stand by and let anyone, with a smirk and a sneer, discredit the honor, service, accountability, and competence of George Bush!"

There were few Republicans who doubted the competence of speechwriter Peggy Noonan—the woman who had written many of Ronald Reagan's greatest hits. By Thursday, as George Bush prepared to deliver the speech she had worked on with him, the fate of the ticket seemed very much in her hands. Noonan didn't disappoint—nor did the vice-president. George Bush made the most of his moment, delivering a speech that reflected the man his friends have been describing for years—calm, decent, thoughtful, gentle, and strong. He offered the most reasoned defense of conservative philosophy that had been delivered all week, and when he said, "I want a kinder and gentler nation," he seemed entirely credible. Finally, Bush offered a glimpse of the "vision thing."

But the vision suddenly wasn't as important as the vice-president's judgment. The moment was haunted by the debacle that his first major judgment—the selection of a vice-president—had become. Quayle's fate was in the air as the convention closed. As for Bush's fate, it was—for the first time in years—in his own hands. ■

Photograph by Jean-Louis Atlan/Sygma.

SHAPING UP AT RANCHO LA PUERTA

LOSING IT AGAIN

BY GAEL GREENE

MY SEARCH FOR THE MAGICAL cherry pie à la mode that will let me stay fashionably thin forever goes on and on. Why is science so stingy with its sorcery? Rigorous denial and exercise is not my idea of life as a picnic. That's why my impassioned fitness vows so often get buried in an avalanche of passion-fruit mousse. I become attached once again to the same ten pounds I've shed a hundred times or more. And I must race off to a spa for a shot of enforced discipline.

Spas are like psychotherapy. You have to keep discovering the truths you already know till your unconscious surrenders. Truths such as... serious huff-and-puff can peel away half a pound a day. And a measly 44 grams of protein daily is all an adult needs. No way to pretend that's the equivalent of a lobster at the Palm.

Penitence wants company, so we are a disparate trio, headed for Rancho La Puerta, just south of the border in Baja California—Elton, a large man who's already taken off 67 pounds and wants to lose more; me, determined to drop 10 pounds but secretly longing to lose 15; and Vicki, a small, slimmish film writer on strike, hoping to vent her frustrations on the tennis court and shed inches like crazy.

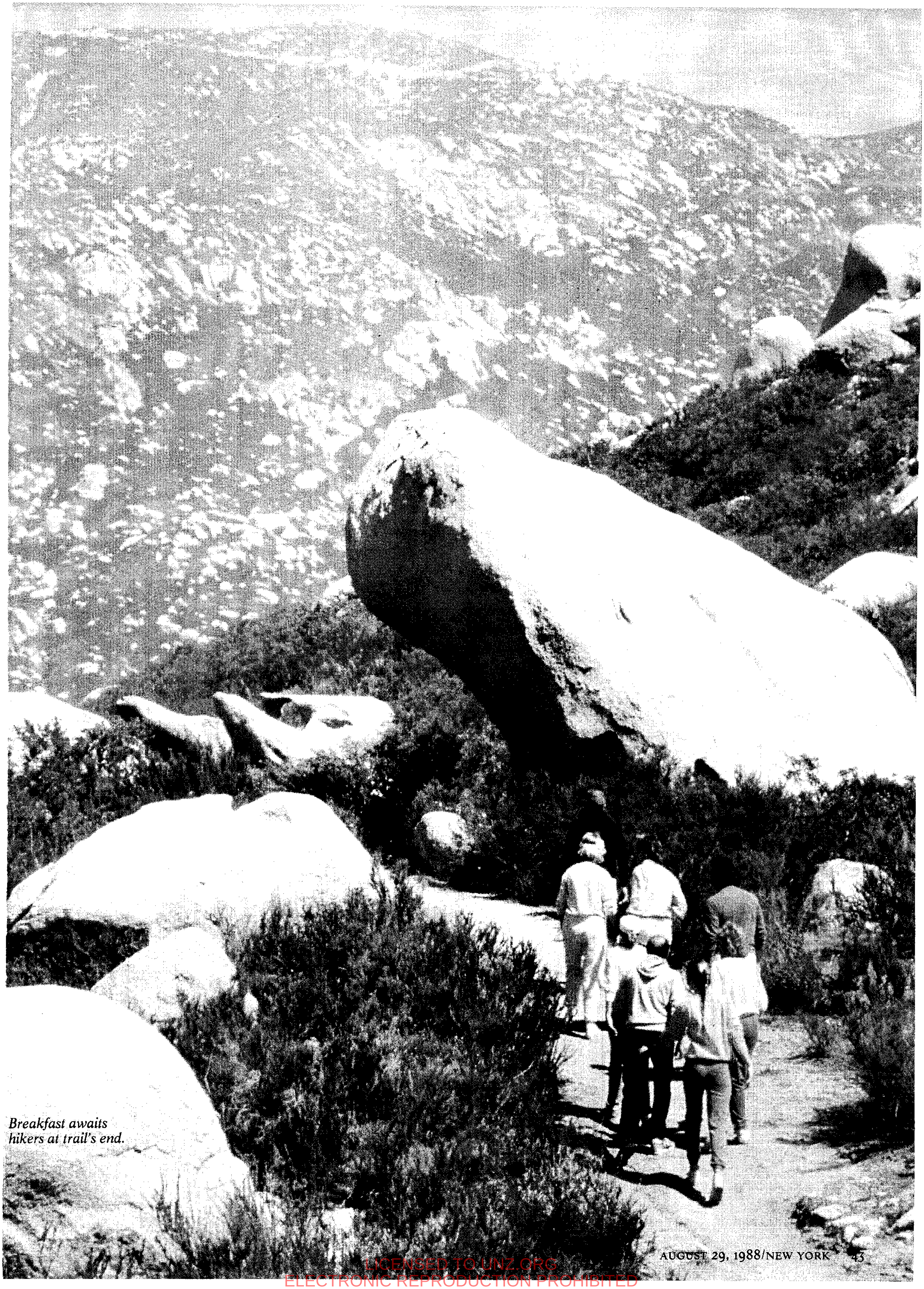
Rancho La Puerta is usually 75 percent booked one year ahead by devout repeaters, but we're slipping into our villa on someone's last-minute cancellation—at $1,140 each for a week, tax included. Waiting in the San Diego airport for our motley crew to assemble, creeping through Mexican customs by bus, rolling up to the spa's locked gates with the burrito stand much too close by... I am nursing one last, determined seethe. The day has been lost. We're too late for exercise. I can feel the half-pound I planned to lose today hugging my midriff as we plod up the hill after the porter carting our bags. The villa is far—uphill all the way. Aerobics at last. Gasping, I want more. I want to climb the mountain. Elton wants dinner. Vicki has geography panic. "How will we find the dining room?" she asks.

LOW-CAL COLOR: *Whole wheat enchilada.*

The redbrick walks curve back and forth over 150 acres, through riots of red and yellow flowers, palms and cactus, leading to hills of chaparral and the mountain beyond—and to our pretty stucco villa with its own sunning patio. Inside we are sharing two large bedrooms and two handmade-tile baths, a sunken living room with wood stacked in the small fireplace, folk art everywhere, a tiny fridge with club soda, and—oh, no—a bowl of fruit. How can they be so cruel? Even an apple can tip the scales when you're counting every calorie. Awake, I've been known to lose control... what if I walk in my sleep?

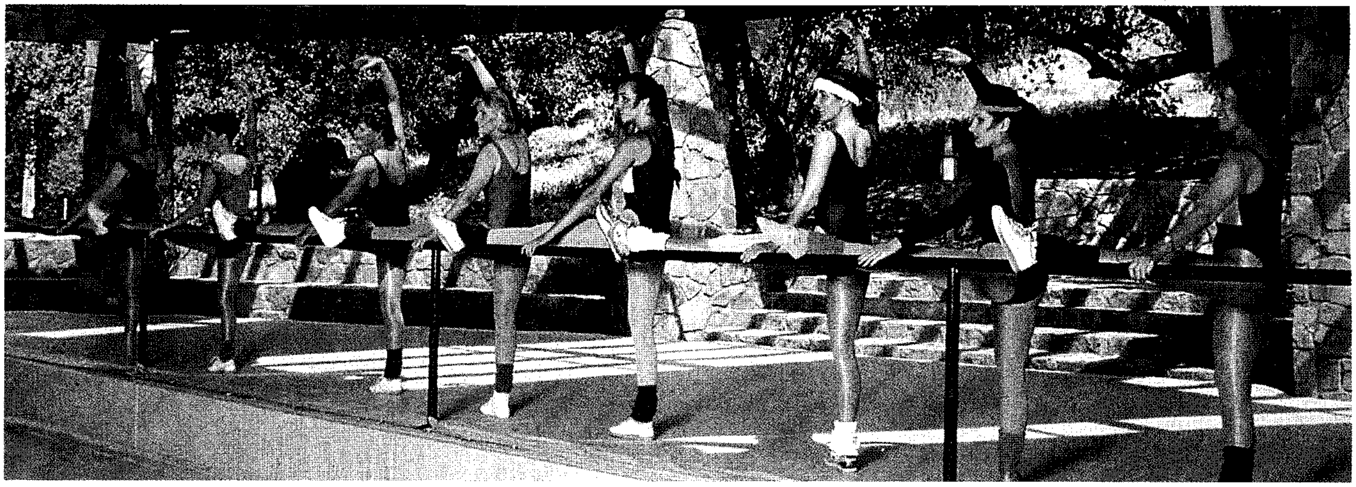
Perhaps you've heard of the Mexican vogue for late dining. Not at spas, it seems. Hoping to affect a Latin languor, we arrive at the dining hall—a handsome colonial-style room with a stairway wrapped around a floor-to-ceiling fireplace—at 6:45 to find every table taken. We

PHOTOGRAPHED BY JOHN DURANT



Breakfast awaits hikers at trail's end.

TAKE A HIKE: *Speed-walking to keep up with the leader is definitely aerobic for me, but there are strollers, too—chatting about divorce settlements, oat bran, liposuction, IRAs...you know, life.*



GETTING PHYSICAL: *Members of an alfresco body-toning class at the Rancho stretch and flex to firm the flab.*

are banished to the farthest Siberia.

Elton is tense. There is a seasoning called Parsley-Patch and other herbivorean fodder and a bowl of salsa on the table. "No Tabasco," he moans. "At Canyon Ranch, Tabasco was all that kept me alive." We are veterans on the spa circuit. Vicki is leaning over the rail, checking the ratio of men to women. A definite deficit. Well, there's still tennis.

The salad is pretty ugly—grated radish on a red cabbage leaf. Elton douses it with salsa. Now he's grinning. The salsa is spicy and fresh, with a heat that warms and lingers. He can make it. Peppy Mexican soup and a chile relleno are surprisingly delicious. Happy and high, we trudge home and fall instantly into bed.

I'VE STUDIED ALL THE PASTEL-COLored papers pressed into my hand during registration—the map, the class schedule (yoga, "Waterworks," morning stretch, silent dinner, body contour, "All That Jazz," and on and on), "The Five Facets of Fitness" (a plea to balance the day with cardiovascular, strength/toning, stretch-and-flexibility, and coordination-and-balance workouts, plus relaxation). And I've plotted a punishing schedule with naps for relaxation. I'm too impatient for meditation, even for massage. I know that a really fast-paced morning walk devours calories. There's a daily mountain hike on the schedule. But I'll start slowly with the 7 A.M. "moderate meadow hike."

There is moderate and less moderate, an optional loop known as cardiac hill (does it cause heart attacks or prevent them?). Speed-walking or jogging to keep up with the leader is definitely aerobic for me, but there are strollers, too—chatting about divorce settlements, triglyceride terror, oat bran, IRAs, real estate in Aspen, liposuction . . . you know, life.

Very few of us are fat. Less than half could be classified as overweight. Not everyone is fit, but there is a tough core of aerobic overachievers and spa junkies. The inevitable mixed blessings prevail—shapely legs and arms with a potbelly in between, delicate perfection from the waist up, flabby pear below. Plus a sprinkling of anorectics and normals keeping paunchy mates company or here for the retreat, the luxury of a week dedicated to body and spirit.

Of course, the joy of an early-morning hike is that breakfast follows. I could have fruit, toast, a muffin, and a soft-boiled egg at the pool, even carry it back to our patio. But to get cereal, and to torture myself with more extensive choices, I trek to the dining room.

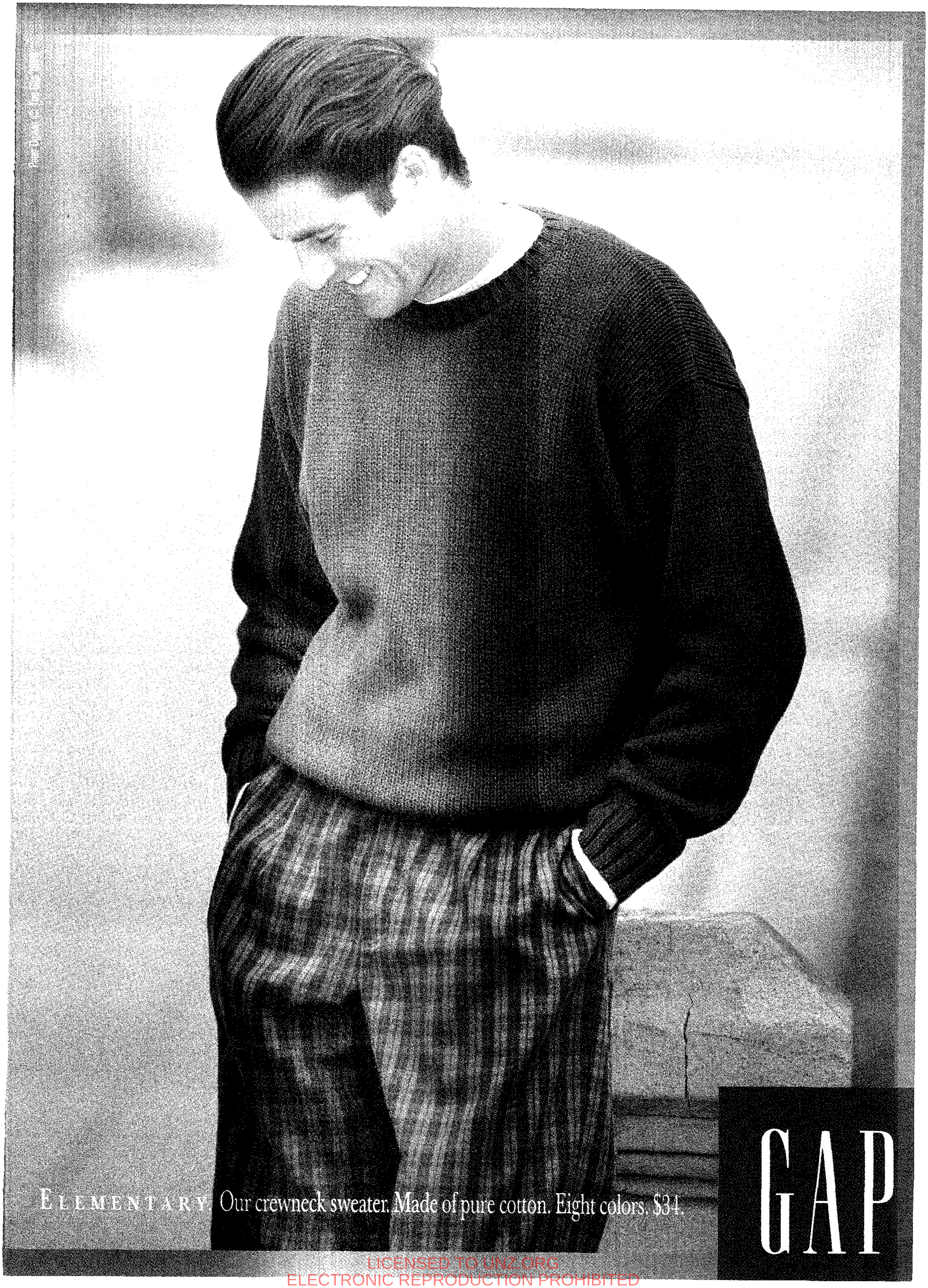
Rejecting the day's hot cereal (different each morning), soft-boiled egg, bread, butter, huevos rancheros (egg white and salsa), and the tiny bran muffins (much loved by the spasters but not worth 125 calories to me), I head for the cold-cereal department, where everything wears a calorie-price tag—bran, wheat puffs, raisins, skim milk. I pile 100 calories on two hills of nonfat yogurt.

Time to meet the staff—perkiest are a mother-and-daughter cheerleader team. And to hear the extra options—CPR and t'ai chi and "Inner Journey." A reminder: Don't miss the heart-rates lecture. We are advised not to hike in the mountains alone . . . snakes. And to guzzle liquids all day.

FITNESS GOSPEL NEVER STOPS evolving. The old fat-farm starvation is pooh-poohed today. According to the latest studies, the best way to trim weight (if you exercise minimally)—steady aerobic exercise at 60 to 80 percent of your maximum heart rate—is not as good for improving cardiovascular fitness as interval, push-and-cruise activity. So naturally, we do both. (The spa uses the Korvonen method to determine the target heart rate. You subtract your age from 220 to get your maximum heart rate. Then you subtract your resting heart rate, or RHR, taken after awakening. Multiply that number by 0.6 and 0.8, then add your RHR to each of those figures to get your target heart range. If you are 40 years old and your resting heart rate is 70, your target heart range will be 136 to 158 beats a minute.)

We are expected to eat 1,000 to 1,200 calories a day (women) or 1,200 to 1,500 a day (men), mostly complex carbohydrates to fuel the overload of workouts, and minimal animal protein. If we eat too little, our metabolism adjusts to a smaller intake and needs less food. Then, if we start eating normally again, it's easy to regain more than we've lost. To keep the metabolism clicking—exercise. What a bore. What torture. I'm into it.

Stretch class is slow and drawn out. I almost fall asleep. Body toning is more like it. Vicki is still suffering geography panic. But I'm not getting lost quite as often. One gym looks out at Mount Cuchuma, sacred to the Indians. From this treadmill, I gaze into the vineyard. The instructors range from uninspiring to brilliantly energizing. I force myself to do


ELEMENTARY. Our crewneck sweater. Made of pure cotton. Eight colors. $34.
GAP

NIGHTLIFE: *At night, I feel full, too tired for movies or lectures—"Baja by Bicycle" or "Inner Pathways, Inner Places." But we manage to find the energy for bingo. Probably because it's popcorn and bingo.*

abominable abdominals before lunch. By three, I am dragging a bit in low-impact aerobics. At four, I am falling asleep over *The Prince of Tides,* to wake, at six, eager as ever for dinner.

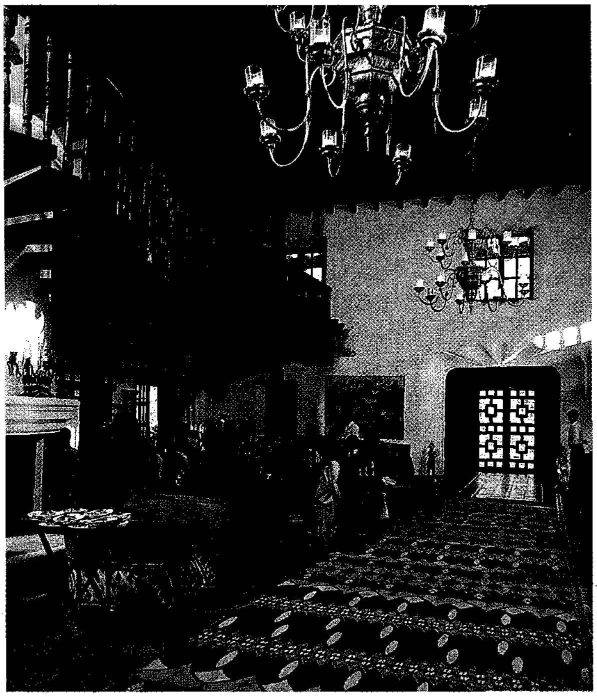
Nowhere, not even on a gastromaniacal tour of France, does food take on quite the cosmic significance it does in a spa. Bright-colored napkins, fresh flowers, amiable waiters—nothing dulls the wrath provoked by Sunday night's dinner: harsh beet soup, salad that tastes as if it had been tossed with the towels in a dryer, pasta pinwheels the texture of wet Kleenex, and inedible mango pudding. "Thank God we ordered papas," cries Vicki, who vows to leave a daily order for baked potatoes, pitifully small and unmemorable but delicious with salsa.

Except for the pasta problem and the kitchen's determination to destroy salad greens from the ranch's own garden by washing them hours in advance, I'm quite content with the food. Corn chowder and bean soup can be hearty (for minimal calories). The cottage-cheese-and-vegetable "blitz plate" at lunch is filling and tasty. Tuna and couscous salads are pleasant even if tamale pie, quesadillas, and a tiny triangle of pizza seem calorically costly. At dinner, we relish vegetarian terrine, potatoes stuffed with low-fat cheese, salmon actually "rare" as I like it. Pineapple sorbet, yam-and-banana pie, and ricotta-tofu cheesecake are fine—but once we discover the kitchen will give us sweet ripe berries instead, that's dessert.

At night, I feel full, too tired for movies or lectures—"Baja by Bicycle" or "Inner Pathways, Inner Places." But we find the energy for bingo. Probably because it's popcorn and bingo. Popcorn without salt, butter, or seasoning tastes like Styrofoam, but we can't stop eating it.

There's a piano in the lounge, Ping-Pong, and a pool table. No television, no telephone. It's hard to give up the phone cold turkey, but I feel three pounds lighter just from loss of the receiver usually attached to my ear. Gossip gets a workout. Rumors are flying: William Buckley (a ranch habitué) is due to arrive any minute; Henry Kissinger has already checked in; Bess Myerson spent a month here with a secretary and a typewriter writing her book; Princess Stephanie lasted barely a day. Never mind if it's true . . . it's a diversion.

Dragging across the quadrangle, sipping my iced tea, I overhear a woman reporting to her mate, "The reason the food is better this time is because there's a restaurant critic here." Yes, chef Joe Cochran, who resigned after designing the kitchen and slicking up the food, has been called back to the ranch this week, supposedly because his replacement is learning slimming tricks at La Puerta's posh sister, the Golden Door. Who knows how well the new chef will do?



JUST ADD SALSA: *The spa's soaring main dining room.*

I NEVER REALLY WANTED TO VISIT Rancho La Puerta. I imagined it a poor country cousin to the elegant Golden Door, primitive, undisciplined, a summer camp. And yet that's exactly what I love about it. How relaxed it is. I can't think of a happier spot for my annual rehabilitation. This week's gathering—a Washington *Post* columnist, Hollywood directors, film writers, a casting director, a psychic, a caterer, some housewives—is friendlier than the Canyon Ranch crowd. I loved my week of discipline last year at that Tucson spa (up to $3,500 a week in season), but I think I like this even more. Still, it *is* a bit primitive. Elton says the men's facilities are inferior to Canyon Ranch's, and he isn't sure he loves doing aerobics to music that sounds like a disco version of *Deutschland Über Alles.*

Perhaps the direction *is* a shade too laid back. Signing up by telephone, I never saw the Rancho's caveat: "We do not accept guests who weigh 35 percent more than the accepted norms . . . or those with serious health problems." My chronic ligament sprain has me limping all week. No one seems to notice. I never focused on the mimeographed instructions for guests with bad backs, knees, or hearts till I got home. The ranch assumes guests have consulted with a doctor before arriving. At most fitness spas, there's a blood-pressure check and a health questionnaire to fill out.

No one warns guests to stay out of the noonday sun. They sizzle away for hours. And a staffer cheerfully leads our midday picnic hike in 98-degree heat to a bald spot on the mountain where lunch waits, melting, no shade in sight.

One guest cheerfully reports she spent the day taking two massages, an herbal wrap, and a nap. I actually get calm enough to read in a hammock. It's assumed you're an adult and are not about to sabotage your self-imposed diet plan. No chaperon is required for a trip to Tecate.

Elton doesn't trust himself too near a burrito, so Vicki and I enlist new friends Laura and Sheldon to share our taxi to town. Tecate is not rich pickings for those of us who were born to shop. But Laura is happy. We stare in shock as she buys a dollar's worth of fatty meat and hastily devours it, grease streaming down her cheeks. The perfume is seductive, but we three resist. Now Laura is munching pork rinds, a Mounds bar, sipping real Pepsi. Watching her is a pleasure. I think.

The waiter pours white wine Friday night, our farewell dinner. Next morning, I dread the weigh-in. I've eaten so much. My little notebook tells the sorry tale—1,200, 1,350, 1,390 calories a day. Then joy. I've lost six pounds. Vicki has lost three. Elton is eleven pounds lighter. Leaving the next afternoon, we meet the new arrivals. Among them is a couple who met at the Rancho, returning now for their honeymoon.

Rancho La Puerta, Tecate, Mexico (706-654-1005). For reservations and information: 800-443-7565. Single rates: $1,250 to $1,650 plus tax per week; double rates: $1,000 to $1,500 per person plus tax—depending on the accommodations, which range from one-room studios to two-bedroom villas. No credit cards. ■

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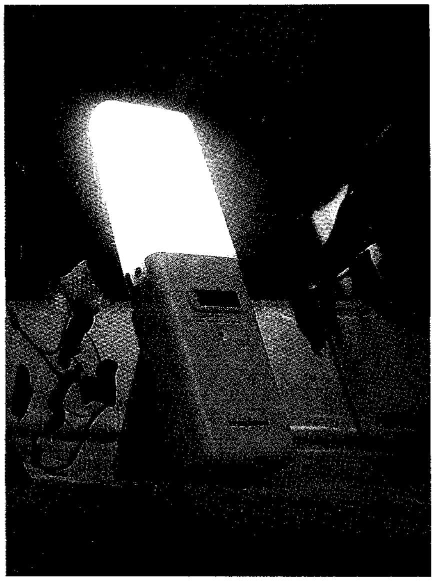
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



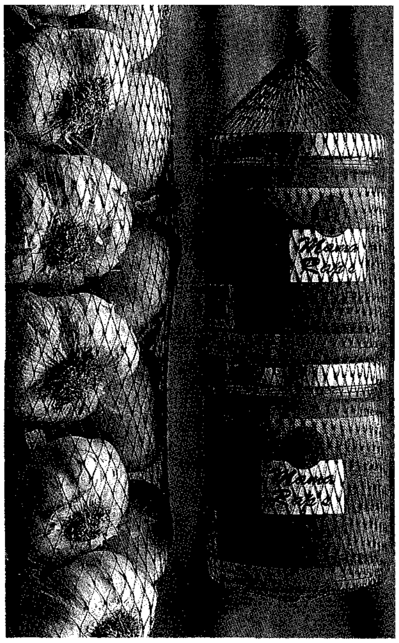
Look on the Light Side

By now, those of us with houses in the country know all we want to know about power failures. But the bright folks at Brinkmann know more and have come up with Home/Guard, a slim Popsicle of a fluorescent light. Plugged in and switched on "standby," Home/Guard recharges, but when the lights go off, it automatically goes on—there's no need to fumble in the dark for candles or a flashlight. Unplugged, Home/Guard glows brightly for three hours and can be used as a portable lantern or, with its hidden easel stand unfolded, as a table lamp ($42).

THE MUSEUM STORE/*Museum of Modern Art/11 West 53rd Street 708-9700*

So Jar, So Good

Garlic's good for you, the old wives say—it cleans the blood. One of the nicest (and newest) ways to do garlic is to put a blob of Mama Rap's Garlic Jelly on a slab of bland cheese or a slice of meat. This gem of a jelly—smooth, faintly sweet, and heady with garlic—comes from the Rapazzini Winery in Gilroy, California, America's garlic capital. A ten-ounce jar costs $4, but plan ahead and buy big, 'cause folks can't get enough of this heaven-scent stuff. **—Barbara Costikyan**



BALDUCCI'S/*424 Avenue of the Americas, at 9th Street/673-2600*

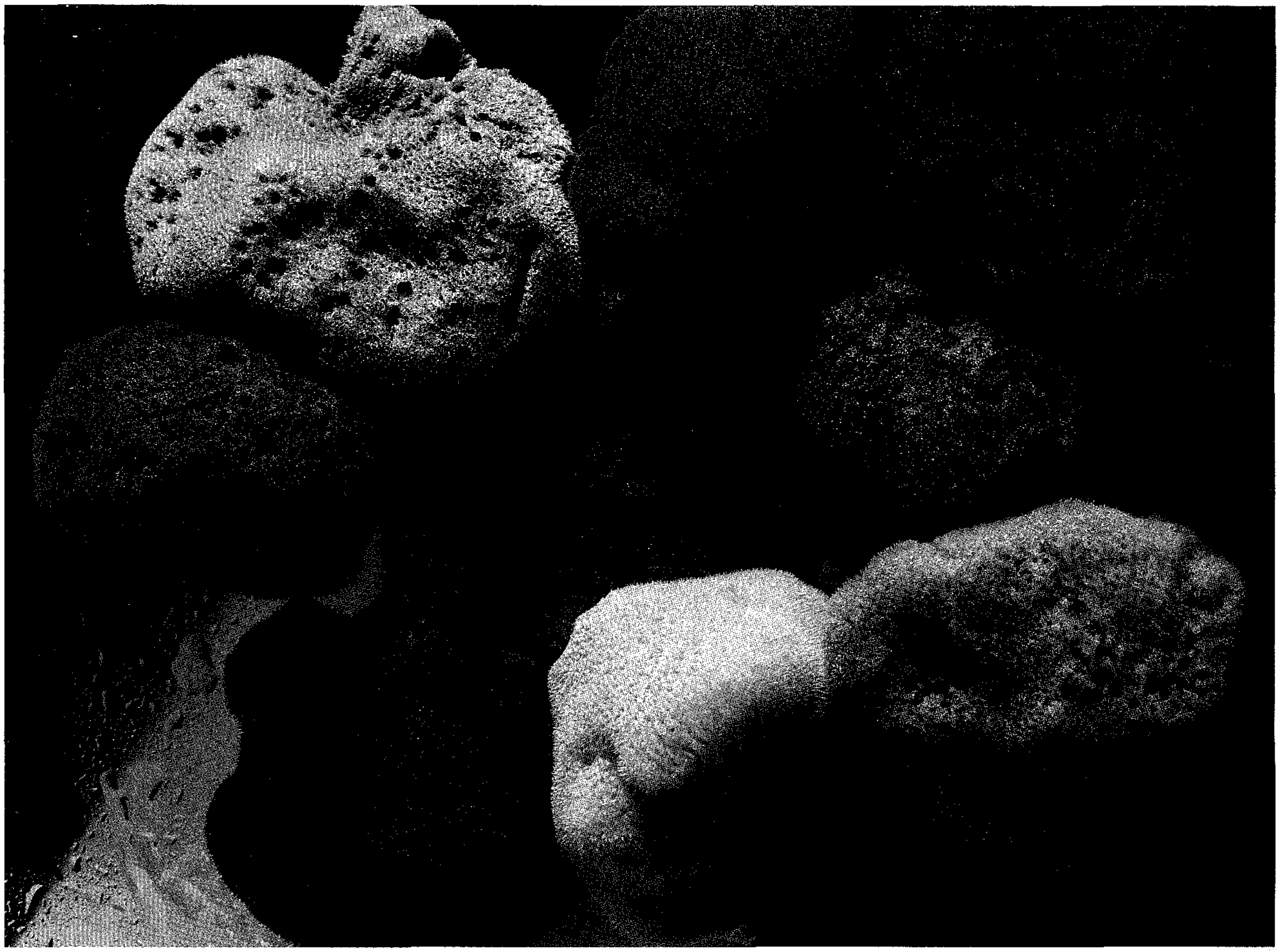
TODARO BROS./*555 Second Avenue, near 31st Street/532-0633*

The Subject Is Boot

If your little ones resist a hike even to the neighborhood candy store, they'll still adore these authentic brown leather hiking boots that have been scaled down to kiddie size ($38; will fit youngsters four to ten years old; solid cotton socks, $2.50; striped, $3.50).

GAPKIDS/*1164 Madison Avenue, at 86th Street, 517-5763; 215 Columbus Avenue, at 70th Street, 874-3740; and 133 Second Avenue, at St. Marks Place, 353-2090*

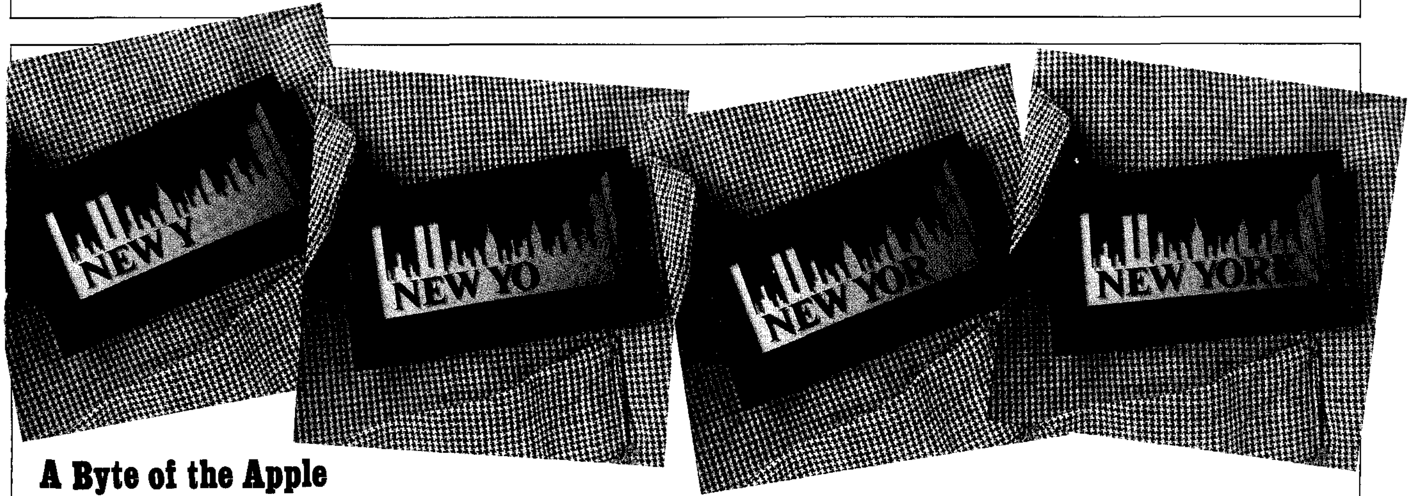
Photographs: left, Mark Niederman; top, Paul Lachenauer; bottom, Crissie Haft.



Soap and Glory

Sponge baths are definitely headed for a revival now that we can soap ourselves with these razzle-dazzle wonders. They're natural body-size "silk" sponges from the Mediterranean Sea that are vegetable-dyed in ten zingy colors. Choose *one* if you can ($24) or settle for a small wooden crate filled with ten makeup-size sponges that look like tiny confections ($30).

BARNEYS NEW YORK/*Cosmetics*



A Byte of the Apple

Like the city itself, Electro-Media's view of New York is in a constant state of flux. A two-inch-wide LCD (liquid crystal display) screen shows an ever-changing skyline and spells out NEW YORK fifteen to twenty times a minute. Created from a computer chip, this brooch is powered by a replaceable watch battery that lasts for more than a year; the only thing simple about this bauble is the pin that holds it securely in place ($25).

PANTS AND . . ./*61 West 49th Street/757-8550*
SAVAGE/*59 West Eighth Street, 473-8171, and 267 Columbus Avenue, near 72nd Street/ 724-4662*
THINK NEW YORK/*875 Seventh Avenue, near 55th Street/957-8511*

Photographs: top, Michael Sahaida; bottom, Tony Cenicola.

Movies/David Denby

TIME ON THE CROSS

"...What Scorsese has done in *The Last Temptation* is put the body and the blood back into the story of Christ's Passion..."

MARTIN SCORSESE'S **The Last Temptation of Christ,** a work of faith offered by a believing Christian, is a furiously earnest and emotionally demanding film—never lurid or sensational, but certainly painful. The movie, which has a harsh, almost barbaric beauty, immerses us in the glory and shamefulness of flesh . . . and in the disasters that flesh is heir to. What Scorsese has done is put the body and the blood—the suffering—back into the story of Christ's Passion. The *passion* of Christ. The phrase now makes sense to me. I was shaken by parts of *The Last Temptation of Christ.* This almost-great film, despite some flat sections, has a nerve-racking force, for Christ goes to his death loving life.

BIBLE LESSON: *Christ (Willem Dafoe) turns water into wine.*

The power of the movie is inseparable from its questioning spirit. God doesn't reveal his meaning or his purpose directly; and so this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the Cross. Like any other man would, he suffers and dies. And before he dies he longs, like many others, for what he imagines to be Heaven on earth—an ordinary life with a wife and children. The Crucifixion is sheer terror for him, a fate resisted and then, in a final affirmation, accepted. Since Christ loves life, his sacrifice for the salvation of man is that much greater.

The figure of a doubting, humanly tempted Christ could be justified from Scripture (from Mark and from Epistle to the Hebrews and other places). But I doubt that Scripture would change the minds of those thousands who want the film suppressed. I don't think *Temptation* is blasphemous, but I'm not surprised that some people are enraged. Certainly anyone devoted to maintaining Christ as a lacquered benevolent spirit in a Disneyland of happiness is not going to like this movie. The Christ of this film is a disturbing figure. The American Protestant fundamentalists, who should know something about temptation from their own recent history, seem particularly angered by the idea that Christ the man might bear some resemblance to themselves. (CHRIST IS PERFECT, say some of the signs held by protesters outside Universal Pictures in Los Angeles.) An imperfect Christ they regard as a mockery, a profanation. For if Christ is imperfect, where does that leave an ordinary sinner? Without hope of redemption, perhaps. The image of Christ's perfection makes it possible for man to sin.

As you can see, I'm merely guessing about this—attempting to understand what fears would cause some Americans to act with such fanatical intolerance, damning a movie they haven't seen on the basis of lurid rumor. Some of the attacks verge on the pathological. For instance, in a syndicated column published July 27, Patrick Buchanan wrote three times about the movie's depiction of Christ in bed with Mary Magdalene ("a salacious, sleazy stunt, to shock and titillate an audience," etc.). Buchanan, who seemed to be revving himself up for some sort of religio-porno debauch, may be disappointed to hear that the brief scene of Christ and Mary Magdalene making love (an event that occurs entirely in Christ's imagination) couldn't be more discreet and dignified. The scene represents Christ's desire not for "sex" but for marriage and fatherhood. It is Buchanan's imagination that is salacious.

Buchanan and many others see a plot in Hollywood to taunt Christians. And who is behind this plot? Who, indeed? The Christ-killers, it seems, have struck again: The *Jews* are responsible. But I'm afraid it isn't so. Now, everyone repeat after me: *The Last Temptation of Christ* is a close adaptation of a world-famous novel from 1955 by Nikos Kazantzakis, who was raised in the Greek Orthodox Church; the screenplay was written by Paul Schrader, who was brought up (in Michigan) in the Dutch Reformed Church; it was revised by *Time* writer Jay Cocks, a Wasp; the movie was directed by Scorsese, a Roman Catholic and former altar boy who attended a junior seminary prior to high school. Universal Pictures, which provided the (modest) $6.5-million budget in return for distribution rights, did not conceive or execute the movie.

I recite these well-known facts only to make the point that the protesters' continued attack on the Jewish leadership of Universal Pictures makes no sense. Nor does it need to, for its appeal is not to logic or fact but to bigotry and hatred. The fundamentalists and right-wing columnists harping on the Jews (sometimes directly, sometimes in easily penetrated code) are doing so because they need an excuse to bring their anti-Semitism out in the open. They also need to rally the troops, and anti-Semitism has a potent appeal.

How quickly the reliable old garbage rises to the surface. Outside the house of Lew Wasserman (chairman of MCA, Universal's parent company), protesters act out their own Passion play in which Wasserman nails Christ to the Cross. In Rome, Franco Zeffirelli is reported to have denounced "that Jewish cultural scum of Los Angeles, which is always spoiling for a chance to attack the Christian world." Zeffirelli subsequently claimed his remarks were taken out of context. But in an open letter to Universal

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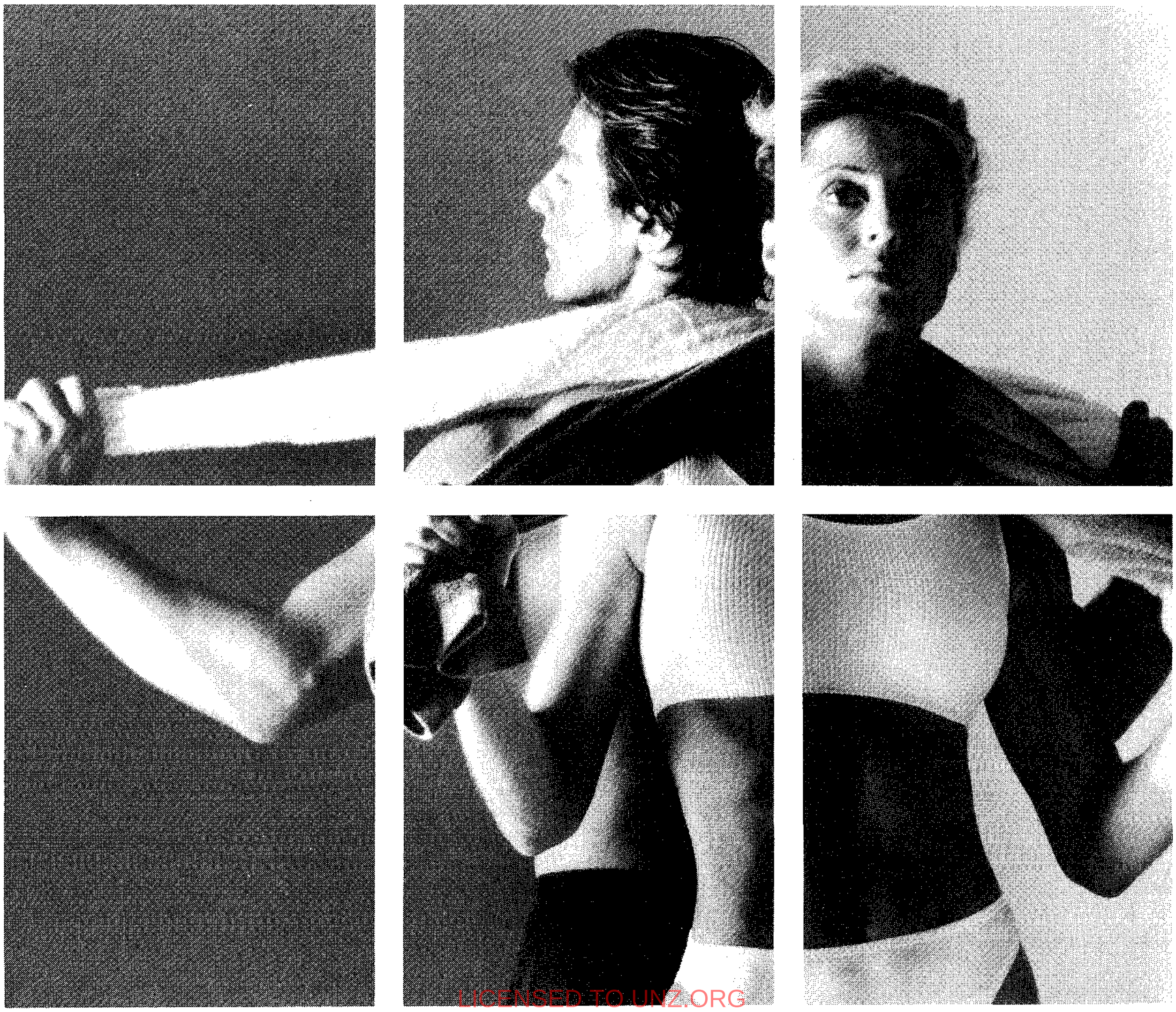

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chief Tom Pollock in *Variety* (August 10), he never explicitly denied he said the words, maintaining, in effect, that he was not the kind of person who *could* have said them. A non-denial denial, in Woodward and Bernstein's terms. On television, ministers and fundamentalist officials, smiling serenely, talk of heaping copies of the movie onto a bonfire. When was the last time we heard talk of putting works of art in a bonfire in this country? Armed with righteousness, some of the protesters are sounding like shock troops for the Inquisition or the Nazis.

Perhaps they would be more comfortable with the pious, fraudulent movies of Hollywood's bad old days—*The Greatest Story Ever Told* or *Ben-Hur* or the made-for-TV bore *Jesus of Nazareth* that kitsch master Zeffirelli himself perpetrated some years ago. Those overdone, ostentatious movies were truly vulgar, and Jesus, I daresay, would have hated them. Scorsese, throwing the money changers out of the movie temple, has gone in a different direction—and not, thank God, the route of dour austerity chosen by the Italian Marxist Pier Paolo Pasolini in his tedious, pseudo-documentary *Gospel According to St. Matthew* (1964). *Temptation* was shot in Morocco; the production has a somber beauty. The desert is a reddish brown; the modest, broken old buildings are a lemony beige in the sun. Small, dusty groups of people—not the usual monumental throngs—gather on the squalid ground, seeking deliverance. Arrayed against them are the Roman thugs, barely less disreputable than the Hebrews. Scorsese stages the miracles very plainly—not as displays of magic and cinematic special effects but as extensions of Christ's desires and fears into the world. Christ wrestles with deranged people, casting out devils that could be his own; he reaches into Lazarus's cave and, frightened and uncertain, is almost pulled in by the dead man.

The old biblical films never got close to Jesus. A pale, glowing specter in white robes, he would walk by Romans and Jews, and a strange look would come over their faces, as if they had been pierced through the bowels by a laser beam. But *Temptation* is told entirely from Christ's point of view. Like all Scorsese heroes, he lives in misery and sinks lower, seeking to find grace, perversely, in degradation. Jesus the carpenter (Willem Dafoe) makes crosses for the Romans and is deplored by the Jewish Zealots, chief among them Judas (Harvey Keitel), who want to throw off their Roman oppressors. Willem Dafoe has wide cheekbones, a gaze of great mildness, and a beautifully rounded baritone that he shades into a dozen variations of doubt. He gives a haunted, physically eloquent performance. Christ, terrified by visions and dreams, but unsure of God's purpose for him, writhes in agony; he visits the harlot Mary Magdalene (Barbara Hershey)—a voluptuous tattooed beauty with thick tresses of dark hair—and turns from her bed, ashamed of himself for looking.

The detailed, dark tattoos—raiment of an uncontrolled sensuality—are a dazzling (and apparently accurate) detail. And I loved the sense Scorsese conveys of ancient Galilee as a flux of many cultures and peoples, many confused, wandering tribes, stranded and awaiting the Word. In the desert, near a miserable stream, John the Baptist (Andre Gregory) conducts rites nearly pagan, with women standing naked in the water and howling. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic—yet familiar at the same time. Christ goes into the desert, has his visions, undergoes temptation, and returns; but his is only one of many prophetic voices, and the Jews listening irritably to him on the Mount of Olives don't quite believe him at first. They've heard lunatics before.

Scorsese and Schrader jettison the beautiful, authoritative words of Matthew. This Christ doesn't recite a perfect text implanted in his mind but discovers what he wants to say as he goes along. His excitement rising, he's astonished by his extraordinary injunction of *love* even as he pronounces it. He is on his own—an existential rather than a sacramental hero. He lacks the militant goodness, the wit, and the genius for teaching that the Christ of the Gospels possesses. He is exasperating, unable to make up his mind, and his many scenes with his passionate friend Judas (whom he persuades to betray him in order to complete God's plan) come close to unintentional parody. But he represents the divine in an ordinary man, and we stay close to him to the end—right to the moment on the burning hill. Scorsese's putting us inside Christ's body and mind works terrifyingly well: The Crucifixion is a truly apocalyptic scene yet entirely human in its anguish and dread.

The violence of the Crucifixion scene stirred my memory of the early-Renaissance religious paintings (Castagno? Messina?) whose mixed eroticism and blood had made me weak in the knees as an adolescent. Finally, it may be that art—the power of an *interpretation*—frightens the protesters more than anything else. The great Venetian painter Veronese was called before the Inquisition because the details in one of his religious scenes—*Feast in the House of Levi*—were considered irreverent. Drunks and buffoons at a feast! Veronese was forced to change the details. Our modern inquisitors don't have that much power. But their reaction to Scorsese's film suggests they would use it if they did have it. ■

Music/Peter G. Davis

TRIMMED 'BARBER'

"...Nearly every familiar sight gag has been faithfully re-created in City Opera's *Barber,* designed for smiles rather than guffaws..."

A NEW FIGARO: *Robert Orth as the barber with Jan Opalach as Bartolo.*

THE **New York City Opera** HAS TAKEN another shot at *The Barber of Seville.* By my count, this is the company's fourth new production of the work since 1965, and a pattern has definitely emerged: A fancifully decorated *Barber* in which an inventive director goes over the top (Sarah Caldwell in 1978, Toby Robertson in 1984) will be roundly deplored and almost immediately replaced by something safer and more traditional. Cautious retrenchment certainly describes the City Opera's latest effort on behalf of Rossini's comic masterpiece, an unexceptional production guaranteed to offend no one and, with luck, to give years of dependable service.

Nothing wrong with that. Any repertory company that aims to serve a broad-based audience has a right, and possibly a duty, to include tastefully conservative, straightforward stagings of the classics on its agenda, at least now and then. Lotfi Mansouri's comfortably low-key direction tidily fills the bill, adding very little not specifically suggested by the material. Beyond that, nearly every familiar sight gag hallowed by 170 years of *Barber* performances has been faithfully re-created: If the prospect of a sputtering Dr. Bartolo with a mouthful of shaving cream no longer strikes you as funny, stay away. Desmond Heeley's candy-box set looks a bit skeletal, but Rosina's fresh-scrubbed home is always bright and cheery and it offers ample space for the cast to scamper about. This is a production designed for smiles rather than guffaws, and how successfully a performance turns out will depend almost entirely on the singers of the moment.

Shaving cream and all, Jan Opalach's sweetly befuddled Bartolo is just about perfect—not the usual opera-buffa cartoon but a recognizable human being who, for once, sings all the notes and gives them full musical value. Just as understated and no less effective, Harry Dworchak's oily Basilio is this Bartolo's sinister crony in every inept intrigue, while Robert Orth, a toothily personable Figaro with a burly baritone, skillfully manipulates them both. Possibly the performers who supply the love interest will improve in the future. Singing all the unauthorized coloratura options that went out of date a generation ago, Erie Mills tosses off Rosina's roulades accurately but also in that hard-edged, charmless manner she has unhappily acquired of late. Gran Wilson sang an inadequate Almaviva the afternoon I heard him—perhaps he was under the weather. A conductor with a lighter touch than Sergiu Comissiona's would also be welcome.

The company's new *Barber of Seville* capped a recent quiet week of City Opera-going that began with the trusty double bill of *Cavalleria Rusticana* and *Pagliacci. Cavalleria* was pretty much a total loss. Singers able to communicate the raw, one-dimensional passions of this quintessential verismo melodrama with conviction—let alone get a firm grip on the notes—apparently no longer exist. Looking embarrassed and sounding strained, Pamela Kucenic as Santuzza and Stephen O'Mara as Turiddu never had a chance. As usual, *Pagliacci* came off better, mainly because its tragic life-imitates-art twists still have a contemporary ring that performers seem to pick up on instinctively. Jon Frederic West, Pablo Elvira, and Marianna Christos sang only passably, but at least they made contact with the piece and gave a plausible account of it.

Perhaps the time has come to retire Frank Corsaro's production of *Madama Butterfly,* among the City Opera's proudest achievements back in the mid-sixties but now looking very stale. The sharply drawn East-West conflict, the devilish ironies of Butterfly's muddled identity and poignant trust in her unfaithful American husband, the uneasy sense of a Japanese picture postcard gone wrong—all the inspired touches that once gave Corsaro's direction of a familiar opera its freshness and vitality have by now been dulled by routine and repetition. The only hope of bringing the opera back to life would be a star turn in the title role, but I'm afraid Elizabeth Holleque was not up to the job. She put her attractive, smoothly textured soprano to intelligent uses—the dreamy, almost visionary beginning of "Un bel di" was a particularly effective bit—but overall her performance lacked definition and profile. This bland Butterfly received minimal support from Paul Hartfield (Pinkerton), Kenneth Shaw (Sharpless), and Jane Shaulis (Suzuki).

Another memorable Corsaro creation of the sixties was a *La Traviata* strongly influenced by Actors Studio Method techniques—the most heart-wrenching, true-to-Verdi *Traviata* I have ever seen. That bold production was replaced a couple of years ago by the current unremarkable edition, staged, ironically, by the same director—a perfunctory piece of

Photograph by Martha Swope Assoc./Rebecca Lesher.

> "...The sixteen-year-old Mozart's *Lucio Silla,* which sounds at first like abstract vocal concertos, is really a testing ground..."

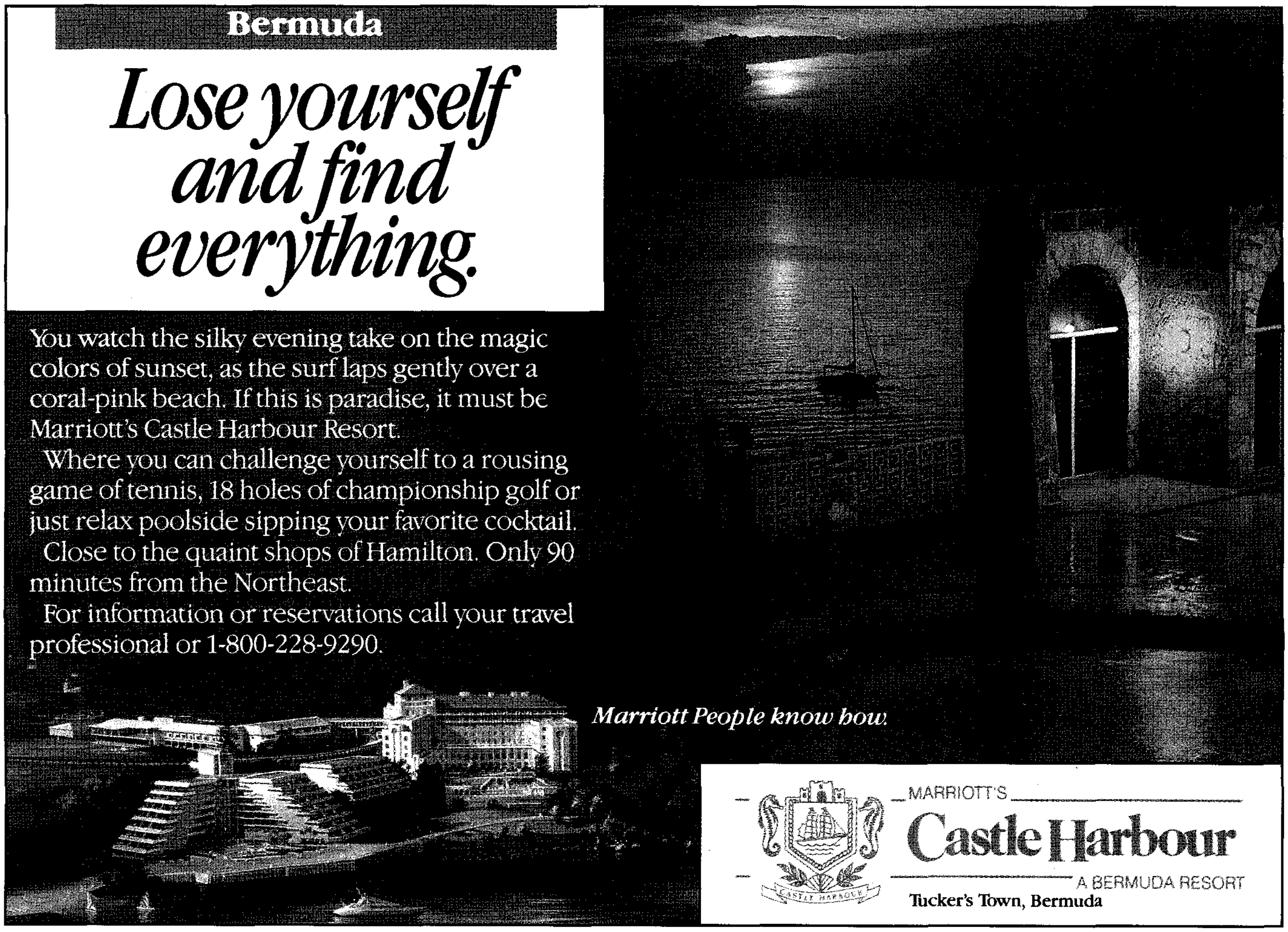
work suggesting that Corsaro has either lost interest in the opera or run out of gas. Anyone familiar with his previous version will recognize only fragments of it here, lazily recycled and with none of the same passion, concentration, or discipline. I did enjoy Leigh Munro's Violetta, though— a touching and nicely rounded interpretation. Her soprano may not be world-class, but she manages the role's vocal hurdles deftly and explores the character's emotional problems urgently, honestly, and directly. Stephen O'Mara (Alfredo) and Pablo Elvira (Germont) seemed more at ease with middle-period Verdi than they had two nights earlier with the verismo rigors of *Cav* and *Pag.*

The City Opera must be the only company in the world to have made a repertory piece out of Boito's patchy but intriguing *Mefistofele.* Back once again, Tito Capobianco's production was first seen in 1969, when its kitschy light-show effects and none-too-subtle echoes of Stanley Kubrick's *2001: A Space Odyssey* probably seemed less quaint and second-hand than they do today. The original staging was also designed to make capital of the spidery physical presence and nervous energy of the late Norman Treigle in the title role, and that memorable basso's numerous successors have since filled Mefistofele's tight body stocking with varying results.

John Cheek, the devil of the day, is not the worst of the lot, or the trimmest or the most sonorous. Much of the time he just looks silly, rolling about the stage with legs kicking the air like a petulant child and giving a raspy shout when singing the notes would do as well. Robert Grayson (Faust) and Frances Ginsberg (Margherita and Elena) performed with small distinction, and Sergiu Comissiona's leaden beat made the orchestral score sound even sludgier than it is. Like too many other productions in the City Opera's current repertory, this rather tired *Mefistofele* is only a wan and wistful reminder of the past—one more indication that the company sorely needs fresh ideas and a new artistic identity.

Mostly Mozart's CONCERT PERFORMANCE of *Lucio Silla* in Avery Fisher Hall was an event and a genuinely festive one. How often does anyone have an opportunity to hear this four-hour opera seria by the sixteen-year-old Mozart? The chances of seeing such a problematical work on the stage are even slimmer, but the score merits the attention of anyone who loves the composer and wants to trace his development. What sounds at first like an abstract sequence of formidable vocal concertos is really a testing ground for one of opera's greatest dramatists and keenest observers of human behavior—there are powerful moments when even Mozart never did it better.

Having decided to perform the opera, conductor Gerard Schwarz did the right thing and gave it without cuts except for some sensible pruning away of recitatives. More important, he also found six singers with sufficient virtuosity to negotiate the music and give it real character. Patricia Schuman, Margaret Chalker, Della Jones, Ruth Welting, Jerry Hadley, and Peter Kazaras ranged from fabulous to merely first-rate, and for one evening at least, Mostly Mozart became a real festival.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BLANC SLATE

"...The grassy taste and lively acidity of Sauvignon Blanc make it a good choice for segueing from summer into fall..."

"OUR WINES ARE DISTINCT," A GROWER in the Loire village of Sancerre once told me. "They are noticed and remembered. Perhaps our wines are popular because they correspond to life today—a bit aggressive."

If wines made from the Sauvignon Blanc grape—such as Sancerre—are not quite as fashionable as those made from Chardonnay, they are certainly more vigorous and assertive, and more easily recognizable. What's more, the grassy or herbaceous taste that marks Sauvignon Blanc–based wines, combined with their lively acidity, makes them especially good choices for segueing from summer into fall.

Main-dish salads, cold meats, seafood stews, smoked fish or chicken, roasted peppers, and vegetables accompanied by curried or mustard dressings are dishes that can easily overwhelm ordinary white wines and even many Chardonnays. Sauvignon Blanc, whose taste is perhaps too pungent for the wine to be enjoyed by itself, as an aperitif, comes into its own when matched with flavorful or highly seasoned dishes. Excellent Sauvignon Blancs are readily available, and many of those from California and Australia priced at $7 or $8 are also good values.

The prototypes of Sauvignon Blanc wines, representing two basic styles, are Sancerre from the Loire and Graves from Bordeaux—the first, made entirely from the Sauvignon Blanc grape, is relatively intense and aggressive; the second, usually blended with Sémillon, is a softer, more subdued wine.

Sancerre, from a village 120 miles south of Paris, was long considered nothing more than a *vin de comptoir,* or bar wine, in the cafés and bistros of Paris. It eventually made its way to the wine lists of the better restaurants and has now become a success outside France.

A similar wine, Pouilly-Fumé, is also produced entirely from Sauvignon Blanc around the village of Pouilly-sur-Loire, about ten miles from Sancerre, on the other side of the Loire. ("Pouilly-Fumé" comes from Blanc Fumé, the local name for Sauvignon Blanc—and at one time the wine was labeled with the unwieldy name Blanc Fumé de Pouilly-sur-Loire.)

Both wines have a refreshing acidity that becomes unpleasantly tart in poor vintages. Best drunk within a year or two of the harvest, Sancerre and Pouilly-Fumé have simple, direct flavors that have contributed to their popularity as all-purpose restaurant wines; unfortunately, prices have increased in the past two years. Two good examples of 1987 Sancerre are those of Michel Redde ($13) and Clos La Perrière ($11); the Pouilly-Fumé of Ladoucette, expensive but dependable, was a particular success in 1986 ($18).

VARIATIONS ON A THEME: *An international trio of Sauvignon Blancs.*

Throughout most of the sixties, California Sauvignon Blanc was likely to be bland and semisweet. Then in 1968, Robert Mondavi, who had established his own winery two years earlier, marketed a 1967 Sauvignon Blanc as Fumé Blanc to indicate that the wine was dry and relatively crisp, in the style of Fumé Blanc from the Loire. This marked the beginning of Sauvignon Blanc's success, labeled as such or as Fumé Blanc.

Although there was some attempt to label lighter, crisper wines as Fumé Blanc and richer, Graves-style wines as Sauvignon Blanc, the distinction never took hold. Today, the names are even less useful.

Most California wine-makers agree that Chardonnay, which has relatively little personality, benefits from such techniques as keeping the skins in contact with the juice for a few hours to extract aroma, barrel fermentation to increase complexity, and wood aging to add another layer of flavor to the wine. Sauvignon Blanc, on the other hand, has such a distinctive aroma and taste that the winemaker's dilemma is whether to emphasize that individuality or tone it down.

"I want the wine to smell and taste like Sauvignon Blanc," says John Stuart of Silverado Vineyards. "The wine gets less oak aging than Chardonnay, which has less varietal character. We want Sauvignon Blanc to express itself and to have varietal identity." He adds that one of the factors that affect taste is when the grapes are picked. "If we pick too early, the wine is grassy, like the liquid that's left when you cook asparagus. If we pick too late, we get too heavy a flavor."

John Williams of Frog's Leap says, "We definitely want the wine to be Sauvignon Blanc, with freshness and zest." And those who produce two versions are clear about the differences. Lou Preston, of Preston Vineyards, makes a Cuvée de Fumé "in a Loire style, with a crisp, clean finish," and a Sauvignon Blanc "without grassiness, with typical California richness."

Those who want to produce a less grassy wine are likely to add Sémillon,

Photograph by Tony Cenicola.

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which softens the varietal character of Sauvignon Blanc and adds body. "Sémillon lowers the acid," says David Ramey of Matanzas Creek, "and adds a rounder, richer mouth-feel. We want a serious, complex wine, but with charm and fruit." Oak aging is another way of subduing the intense flavor of Sauvignon Blanc and creating a more complex wine. But as John Stuart warns, "The more you age a wine in oak, the more it smells and tastes like Chardonnay."

In the past few weeks, I've tasted nearly 100 California Sauvignon Blancs, and more than half of them seemed quite good. Here are a few of the best values and some of the more interesting bottlings, grouped by style into three broad categories. Fresh, lively wines that emphasize the grassy qualities of Sauvignon Blanc, all from the 1987 vintage, include three examples from Lake County—Buena Vista ($8), Konocti ($7.50), and Kendall-Jackson ($9)—as well as Preston's Cuvée de Fumé ($7); the 1987s of Fetzer ($7) and R. H. Phillips ($5.25) are similar in style, if somewhat lighter.

Well-defined wines with somewhat more substance and character are the 1986 Silverado ($9) and the 1987 bottlings of Iron Horse ($12) and Frog's Leap ($10.50). The best example of a "serious" Sauvignon Blanc that combines varietal character with body and some complexity remains that of Robert Mondavi, whose 1986 ($10) is now on the market; other 1986s include Matanzas Creek ($13.65), Sterling ($10.50), and Preston Reserve ($11). The 1987 Dry Creek ($11) is also made in this fuller-bodied style.

Many Australian producers, like those of California, are putting particular emphasis on Cabernet Sauvignon, Chardonnay, and Sauvignon Blanc, even though the most widely planted wine grapes Down Under are Shiraz and Riesling. There are under 2,000 acres of Sauvignon Blanc in Australia (compared to nearly 15,000 in California). Nevertheless, a number of fine Australian Sauvignon Blancs are available here, several of them under $8.

Many Australian producers emphasize crisp fruit flavors, lighter body, and a clean finish; their wines are distinctive without being aggressive, and perhaps easier to drink than the earthier bottles from the Loire and the somewhat fuller wines from California. A few worth looking for—all excellent values at $6.49 to $8—are the 1987 vintage of Lindemans Bin 95, Hill-Smith Estate, and Penfolds, and the 1986 bottlings of the Hardy Collection and Brown Brothers.

Sauvignon Blanc may not be as subtle, complex, or long-lived as fine Chardonnay, but its mouth-watering quality is welcome at the dinner table, especially in warm weather. ■

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NEAR MISBEHAVIN'

> "...Some guardian angel of discipline seems to have relaxed his watch, but *Ain't Misbehavin'* remains a bonanza of delights..."

WHEN **Ain't Misbehavin'** OPENED TEN years ago at the Manhattan Theatre Club, it looked to many of us like the model modest musical. Five performers, one pianist, a few props—not really scenery—and here was God's plenty of music, talent, fun. Soon transferred to Broadway, with a set and six additional musicians, it managed, miraculously, to maintain its intimacy, unassumingness, and grace. As conceived and directed by Richard Maltby Jr., with musical staging by Arthur Faria, this inspired showcasing of Fats Waller's irresistible songs left you, in that lovely German word, *wunschlos*: with no more wishes to be fulfilled.

Ain't Misbehavin' is back again, and though it is still treasurable (especially for those who missed it before), it has begun to misbehave. The three women and two men in the cast are the same ones as before and yet not quite the same: Time hasn't changed them, but ego or overconfidence has. Through song, some dance, a soupçon of dialogue, a world had been created—a world between night and dawning, between explicit insouciance and implicit bristling at social injustice, between exuded exuberance and swallowed sadness: the joy and melancholy of living made song, absolute song. Now, however, we also get exaggeration, mannerism, even camp. Some guardian angel of discipline seems to have relaxed his watch; some globules of excess have rolled in.

THE SIZZLE AND THE SNEER: *Nell Carter, Ken Page.*

When, in the fourth number, Ken Page rendered the immortal "Honeysuckle Rose" with its melody lost—and with such deadly flourishes as a detonating glottal stop on the *ck* in "honeysuckle"—my suspicions were confirmed: The show's soft pedal had gotten stuck in the out position. Had Messrs. Maltby and Faria grown too remote or the performers overweening? Or both? My prayers for a little less more or a little more less were only intermittently answered. One never knows when to leave well enough alone, do one?

This said, there remains a bonanza of delights. Nell Carter, with one added song and costume, is still a spheroid sphinx who mysteriously makes rotundity dainty. She sizzles vocally and visually even when she is outwardly cool as a pregnant cucumber, and her outbursts of comic meanness are no mean accomplishment. But when, in one number, she invades the piano bench, her horseplay becomes both narcissistic and vulgar. Armelia McQueen, her equal in talent and girth, once again enthralls with a voice whose loveliness shines through the sometimes vertiginous high jinks and, in one song, dazzles with the number of different kinds of laughter she can summon up as weapons.

As amusingly ectomorphic as the other two are endo-, Charlaine Woodard is a cross between a jack-in-the-box and a *perpetuum mobile;* when her hectic energy subsides into a restrained rendition of "Keepin' Out of Mischief Now," the effect is all the more mesmerizing. Much of the time, though, Miss Woodard is all mouth to the point where she could play Beckett's *Not I* without the rest of her face and body having to be masked. Ken Page is unsurpassable at the jovial sneer, the pained growl, the contemptuous sally; his rendering of "Your Feet's Too Big," one of several songs here that Fats did not write but made his own, is, or ought to be, a classic of insult comedy. But, as noted, sometimes Page's head's too big. André De Shields, a slinky slyboots of a dancer whose faintly bored voice and smile pack a scorpion's sting, has changed the least; but, then, he always did specialize in the quietly *outré.*

The stride piano of Luther Henderson, which literally bestrides the stage as it slinks hither and yon, doesn't cause this consummate artist to skip a beat as he self-effacingly plays on, sovereignly unaware of the audience. The six other musicians, who only occasionally emerge from behind a scrim, generally balance enthusiasm and self-control with a juggler's expertise. John Lee Beatty's set speaks unemphatic volumes, and Randy Barcelo's costumes, like Pat Collins's lights, without becoming unduly tricky do not miss a trick. The arrangements are fine, and the audience has a royal time of it. I, however, felt let down at times, as when that great, aching penultimate number, "Black and Blue," previously heart-stopping, proved merely showstopping this time round.

NOW, AS PROMISED LAST WEEK, THE rest of San Diego. The San Diego Rep is doing **Six Women With Brain Death or Expiring Minds Want to Know**, whose very title takes up more space than the piece is worth. A bunch of actors' oafish try at a feminist version of *The Colored Museum* (which the Rep is also doing), it manages to be even less bearable than *Angry Housewives.* It's a huge cult hit; in still patriarchal regions, even mindless bits of feminism can stir up long-repressed orgies of empathetic frenzy. But why do men go to it?

Yet the Rep has also mounted, jointly with the Dell'Arte Players, a delectable production of Peter Barnes's undeserved London flop **Red Noses.** Barnes is an un-

Photograph by Martha Swope.

NOTHING ATTRACTS LIKE THE IMI

CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM INDOCH

even but frequently exhilarating playwright who writes for large casts unaffordable in New York—hence *The Ruling Class, The Bewitched,* and *Red Noses* could be done here only if Joe Papp took a shine to them.

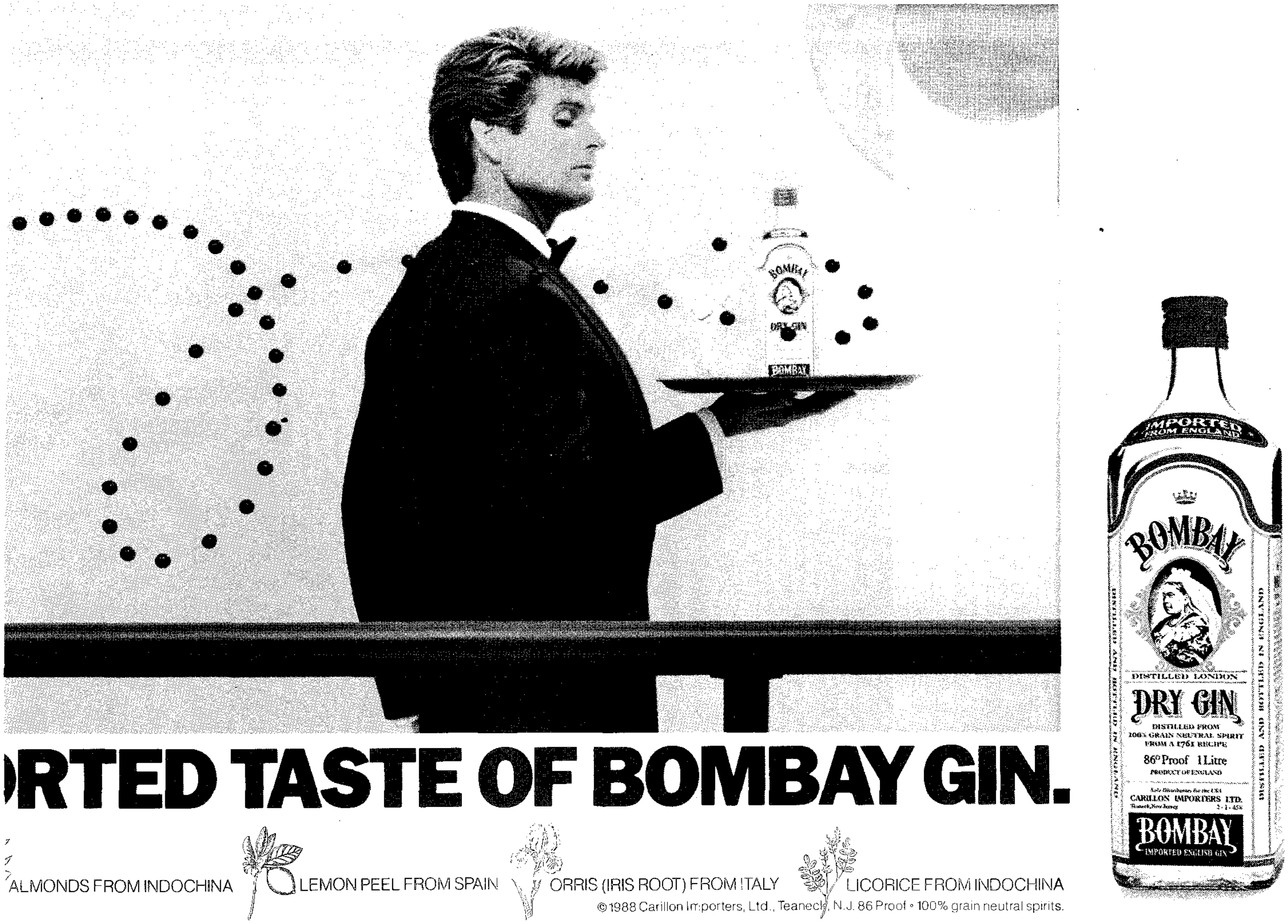
Red Noses, laid in medieval France during a protracted outbreak of the plague, is a humanely comic account of human misery relieved, and a biting account of relief rewarded with pettiness and ingratitude, told with a blend of realism and surrealism. Father Flote grasps in a flash of divine insight that in times of disaster people need to laugh away their sorrows, go laughing to their deaths. Though lesser prelates are unsympathetic, the otherwise inclement Pope Clement VI, in Avignon, is smart enough to permit Flote to organize a strolling company of comedians to keep the quick and the dying laughing rather than rebelling.

Flote, for whom a red clown's nose has descended from heaven, and who is the gentlest of funnymen, assembles a motley crew consisting of a former nun, the ruffian who almost raped her, a predatory nobleman, a blind man and his cheery companion, a stagestruck stutterer, a dancing team of two one-legged brothers, a dour priest, and a wordless but musically eloquent mime. They don red noses and proceed to perform outrageous, scurrilous, funny playlets that assuage bitterness and alleviate agony. They are pursued by angry flagellants and two humanoid ravens, or corvine humans, who scavenge among and feed upon the dead; otherwise, they enjoy themselves, the stutterer ventriloquizing flawlessly, the blind man juggling abominably but gamely, the one-legged pair dancing up a storm, and all acting with reckless abandon. Their relationships are droll, their incessant puns liberating.

At last, seemingly at Father Flote's urging, God stops the Black Death. Forthwith all goes wrong. There is dissension and murder among the clowns; the church, the people, the pope turn against them. In times of prosperity, the world no longer needs the comedian and, forgetting his services, hounds and destroys him. The parable, or symbol, is not so neatly applicable as we might wish, but it has its grim resonance. The play, laughing even as it turns tragic, has its flaccid stretches, and Barnes has difficulties with the ending. Still, there is wild laughter in it and poignant beauty, and there are characters easy to care about. Certainly Father Flote—played with an otherworldly sweetness shot through with bursts of canniness by Michael Fields, a Chris Durang look-alike—is a memorable creation of unsticky goodness.

The entire large cast has only one or two weaker links in it, and, under the joint direction of Dell'Arte's Jael Weisman and the Rep's Sam Woodhouse, acts (all but Flote are double-cast) and even juggles with a quasi-medieval fervor. There are decently inventive, inexpensive costumes and scenery; more remarkable, however, is the music of Gina Leishman, hovering between the medieval and Kurt Weill, admirably performed by her and two others on a number of instruments. This is one of those rare scores that, though extensive, do not become oppressive, that underscore without overbearing. A fine finishing touch to a soul-satisfying and thought-provoking evening.

BACK TO NEW YORK AND THE ROUNDabout's mounting of Goldoni's *La locandiera* (1751 or 1753—authorities differ) as **The Mistress of the Inn.** This is one of the best plays by the father of modern Italian theater, but it is unfortunately done in the gentrified version devised by Eleonora Duse, which omits the two trollops trying to pass themselves off as ladies (fewer characters also means smaller outlay), a brash subplot that adds dimension to the play and stature to its heroine, the endearingly earthy innkeeper Mirandolina. She can juggle with oddball suit-



RTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY LICORICE FROM INDOCHINA

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ors as with balls (she does the latter too) and finally chooses the right man: the inn's waiter, whom her late father destined for her.

The translation/adaptation by Mark A. Michaels is distinguished only by the Italian words and phrases left undigested in it, affording the cast a chance to vie at who can mispronounce more and worse. The contest is won by the Mirandolina of Tovah Feldshuh, who can do "signory" for *signore,* "benny" for *bene,* and "purmayzo" for *permesso.* There is the odd cutesiness, as in "that's the way it is with women—*così fan tutte,*" and the even odder illiteracy, such as "Belong to whom?" "He for whom my father destined me."

Robert Kalfin has directed with uncharacteristic uninventiveness, full of comic business that is either old hat or doesn't play. Most unfortunate is the casting, though Philip Kerr gives an honorable and attractive performance as the "cavaliery" whose misogyny provokes Mirandolina into wrapping him around her finger—regrettably not the one she keeps irritatingly crooking at people on repeated occasions. Everyone else is miscast or hopeless. George Ede and Edward Zang, as the other suitors, are old-style hacks who go through their routines like jaded circus horses. Gabriel Barre, as the waiter and winner, looks appalling, sounds pinched, and generates no warmth with Miss Feldshuh, for which she, too, is to blame. An able actress, she is not maturing gracefully, and plays the part all tomboy with nary a drop of woman. Her farcical squeals and cluckings are particularly wearying. One valet is cut from the play, as should be the remaining one, given how wretchedly Richard Levine plays him.

Wolfgang Roth's set is a bit too Brechtian for Goldoni: It vaults over the realism the Italian master so painstakingly evolved. Andrew B. Marlay's costumes are uneven, those for the *cavaliere* and Mirandolina not really in character. The Roundabout offers worthy plays we may not see elsewhere; but, considering the productions, we may not be seeing them there either.

FOR SHEER BADNESS, THOUGH, NOTHING compares with Angelina Réaux's one-woman show of Kurt Weill songs, **Stranger Here Myself,** at the Public. Miss Réaux started as an actress, which should be useful here, and took up singing later; she has begun carving out an operatic career for herself. What she does for Weill, however, is carving up. She starts with the ghastly concept that a plot is needed to tie the songs together. So she and her equally off-the-wall director, Christopher Alden, have come up with a woman who checks into a dingy hotel room with a small suitcase containing a fur coat and a vial of pills with which to kill herself. On the way to her demise, she marches or careers around the room, hurls herself on the bed or floor, presses herself against a pier glass, and sings and acts out Weill songs. It's no way to commit suicide (and she doesn't), but a hell of a good one to perpetrate murder on the songs (and she does).

Miss Réaux is a small, overample young woman with no discernible charm or acting talent who mugs to the point of incipient dementia, flings her arms and hands about more clinically than theatrically, and has dreadful French and worse German, though her English isn't winning, either. (Has she considered singing in Esperanto?) She cannot walk without heavily assaulting the floorboards, and when she came charging in my direction, I knew what it must feel like to run before the bulls in Pamplona.

Her voice is a big and accurate instrument, though shrill and unlovely, at least in the narrow confines of the Shiva Theater. Still, when will I again hear a Weill song done with the singer supine on the floor, a suitcase on her chest—albeit too small and loosely packed to finish the job. ■

Books/Rhoda Koenig

THE LATE GREAT SOCIETY

"...Richard N. Goodwin seeks to beatify the Kennedys and to impress upon the world that he was no small potatoes, either..."

Remembering America: A Voice From the Sixties, *by Richard N. Goodwin. Little, Brown; 552 pages; $19.95.*

IN *Remembering America,* RICHARD Goodwin seeks to remind us that "the sixties" need not be a synonym for sex and drugs and rock 'n' roll, a decade looked back on with sophomoric yearning or crusty contempt. That was the middle and late sixties, the period of anger and turmoil most people mean when they refer to the decade. Goodwin's sixties, he says, began in 1955, when Rosa Parks of Montgomery, Alabama, refused to move to the back of the bus. As an intimate of Presidents Kennedy and Johnson and Robert Kennedy, Goodwin is well placed to remind us of the idealism of those years. Unfortunately, he also seeks to beatify the Kennedys, and he wishes to impress upon the world that Richard N. Goodwin was no small potatoes, either.

A Boston Jewish boy, the son of an engineer who saw hard times in the Depression, Goodwin was first in his class at Harvard Law School and went on to be a law clerk to Felix Frankfurter, then to be instrumental in breaking the TV quiz-show scandals. (An episode introduced, typically, by the statement that the shows were "the most extraordinary phenomenon in the history of television.") Goodwin recounts the exciting pursuit of Charles Van Doren, the smooth-talking Columbia professor whose name, once a byword for intellectual prowess, became a synonym for duplicity. Hesitant to destroy a man who had profited far less than the networks and sponsors, Goodwin revealed his reluctance to Frankfurter. He had to, the justice said: "It would be like playing *Hamlet* without Hamlet."

Goodwin then became a speechwriter and policymaker for the splendid new prince of Washington, John F. Kennedy; for his warrior successor, Lyndon Johnson; and for L.B.J.'s would-be usurper, Bobby Kennedy. For some reason, he seems to think that a major aspect of their importance is the speeches they gave; many, many pages are devoted to the composition of addresses, their text and performance, and the congratulatory editorials and telegrams that followed. Readers who do not engage in or aspire to this line of work may be forgiven if they flip over these bits. There is, in general, too much of an easy-going arrogance here, a quality expressed, but not justified, by Goodwin's habit of following a remark with "(Irony)" or "(Get it?)."

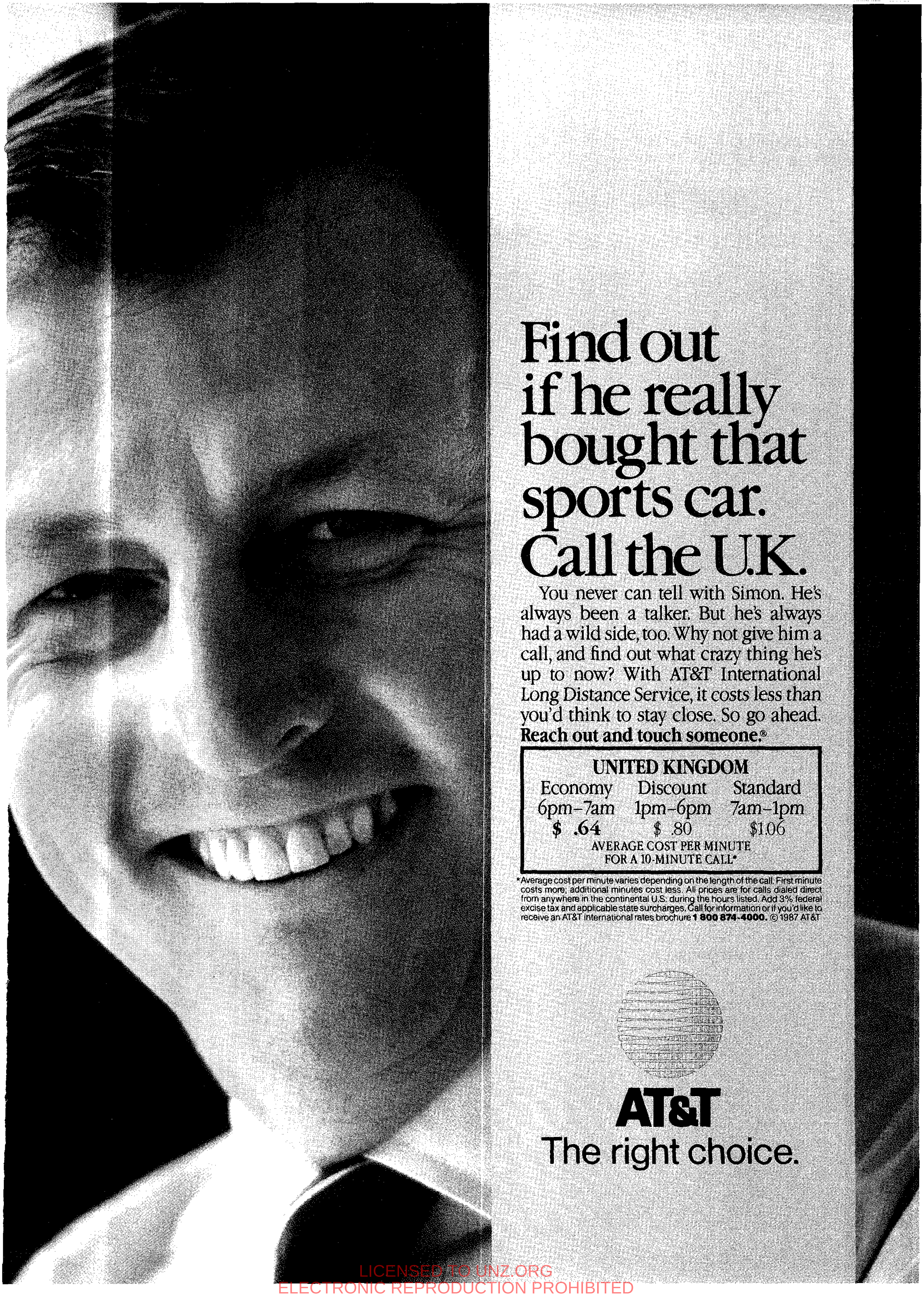
DRIVER'S SEAT: *Goodwin (front) with Bobby Kennedy.*

Goodwin's portrait of J.F.K. is obviously a partial one, and will seem terminally superficial to those who think of the shoddy and sordid disclosures about him. (There is only one, very subtle allusion to one of the president's now-notorious proclivities. Noticing the holes Eisenhower had made in the White House parquet with his golf shoes, Kennedy smiled and said, "Well, I guess we all have our way of relaxing from the burdens of office; at least I won't leave any marks on the floor.") The same objection applies, and more strongly, to Goodwin's apotheosis of J.F.K.'s even more ruthless brother. But after we have been governed by a bank manager, a hick, and a bad actor, it is salutary—and sad—to remember that we once had the chance to vote for men of charm and vigor who inspired the poor to hope and the privileged young to action.

Though demons from the outside world destroyed the Kennedys, it was inner torments as well that brought down L.B.J. Goodwin's account of his term is more absorbing, as it shows a president beginning his administration in confidence and grandeur, then, in the face of mounting war protests and civil unrest, descending into paranoia, muttering about treasonous "little Jewish boys," claiming that Bobby had put Martin Luther King Jr. "on the Kennedy payroll to rile up the Negroes," and believing that Communist sympathizers—among them, Theodore H. White—had infiltrated his office. Yet Goodwin retains an affection for Johnson the wheeler-dealer and vividly re-creates his characteristic mixture of pressure, sentimentality, exhortation, and guile. The climax of L.B.J.'s successful appeal to George Wallace to permit desegregation came when Johnson told the governor, "You've got a lot of poor people down there in Alabama, a lot of ignorant people. You can do a lot for them, George. Your president will help you. What do you want left after you when you die? Do you want a Great ... Big ... Marble monument that reads, 'George Wallace—He Built'? ... Or do you want a little piece of scrawny pine board lying across that harsh, caliche soil that reads, 'George Wallace—He Hated'?" Try to imagine the present incumbent delivering such a spiel—assuming he could remember the words—and try to imagine any response but "Oh, come off it."

Ben Hecht once wrote that in the 1920s he thought he was seeing the twentieth century—a fusion of prosperity and enlightenment. But that soon disintegrated, he said, into Depression, demagoguery, war, and self-interest. At the beginning of the sixties, one might have thought that a nation of educated and idealistic youth would get the twentieth century going again, but it was not to be. Like other aides, Goodwin recalls L.B.J. expatiating to him on his plans for the Great Society while sitting on the toilet, a typical piece of macho one-upmanship. The metaphor is opportunistic, of course, but unavoidable. The sixties began with visions, and look at the waste with which they ended.

Photograph: Courtesy of Richard Goodwin.



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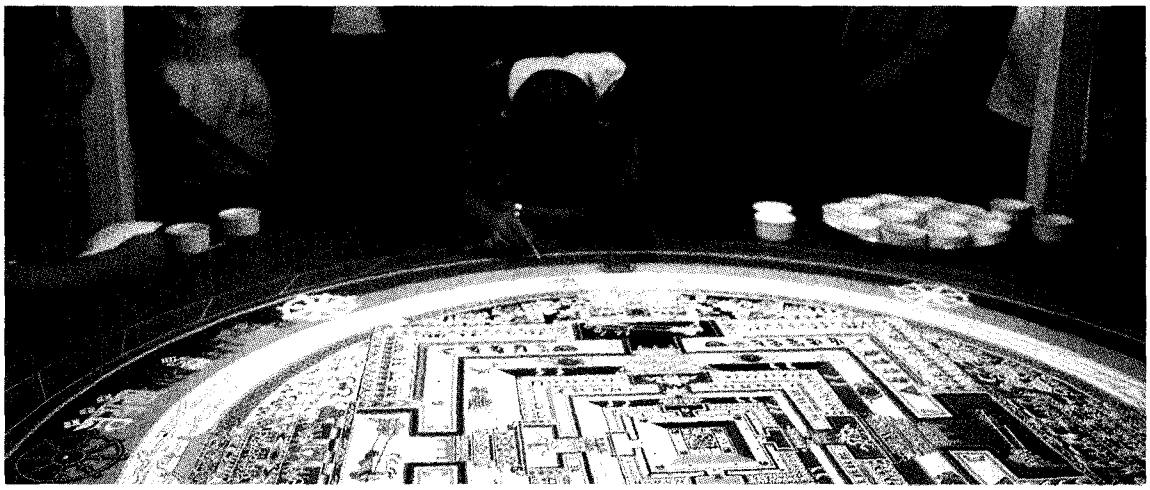
SANDS OF TIME

> "...The mandala-makers are often compared to performance artists, but that reflects the struggle of critics to understand them..."



HANDLE WITH CARE: *The Kalachakra mandala at the Museum of Natural History.*

HISTORY HAS CURIOUS WAYS OF ACHIEVING its ends. In the fifties, after China invaded Tibet, zealots attacked and leveled Tibetan monasteries, ransacked libraries, killed monks, and drove what remained of one of the world's most complex and esoteric systems of thought into near-permanent diaspora. Out of bad comes good, said Lao Tze. It's hard to imagine any other way that New York would become—however modestly—a dissemination point for Tibetan knowledge.

And so, from the Dalai Lama's monastery-in-exile, in Dharmsāla, India, come four Tibetan monks who have been making a sand mandala in the Museum of Natural History since July 9. This one, **The Wheel of Time,** is inhabited by Kalachakra, a compassionate, four-faced, 24-armed god who subdues violence and is usually shown embracing his eight-armed consort in a state of exalted bliss.

The monks believe the mandala nourishes the part of you yearning toward enlightenment. Hence, the symbolic architecture: Four temples form four concentric squares of decreasing size representing the body, speech, mind, and, at the center, bliss. The outer edges of the largest temple rest on concentric circles that expand outward to indicate the elements—earth, water, fire, wind, and Heaven—edged by a ring of flames that is consciousness. Like medieval paintings of the City of God, the four-square plan manifests the cosmic order in the world, a dwelling place for Invincible Mind.

In the Museum of Natural History, the monks pick up long, corrugated metal funnels, dip them in colored sand, and rasp one against the other to dispense the tiny grains. The sand, flowing out like life, creates stunning patterns. At middle distance, the mandala looks like embroidery, and from farther away, like an exquisite print. Only at close range do you see the individual particles—tiny rivulets and piles of color, coaxed into lotus flowers, arabesques, Sanskrit letters, temple walls, teamed bullocks, elephants, and men. Kalachakra and his consort appear in the innermost square as two dots of sand, side by side on a lotus flower.

The Kalachakra mandala has never before been made in public. In India and Tibet, sand is laid down at an urgent pace by eight monks during a thirteen-day, closed ceremony for disciples coming of age in Tantric Buddhism. On the first day, the resident lama purifies the ground; on the second, he and his assistants ask permission to create the mandala. At the end of the ceremony, after the initiates have had numerous opportunities to visualize the image and its meanings, the sand is carefully swept up and poured into a river for the spiritual welfare of the fish. Something transient and beautiful, like life itself, has returned to the earth, to benefit other life. The initiates encounter Voidness—the sweeping away of the self and all worldly notions—firsthand.

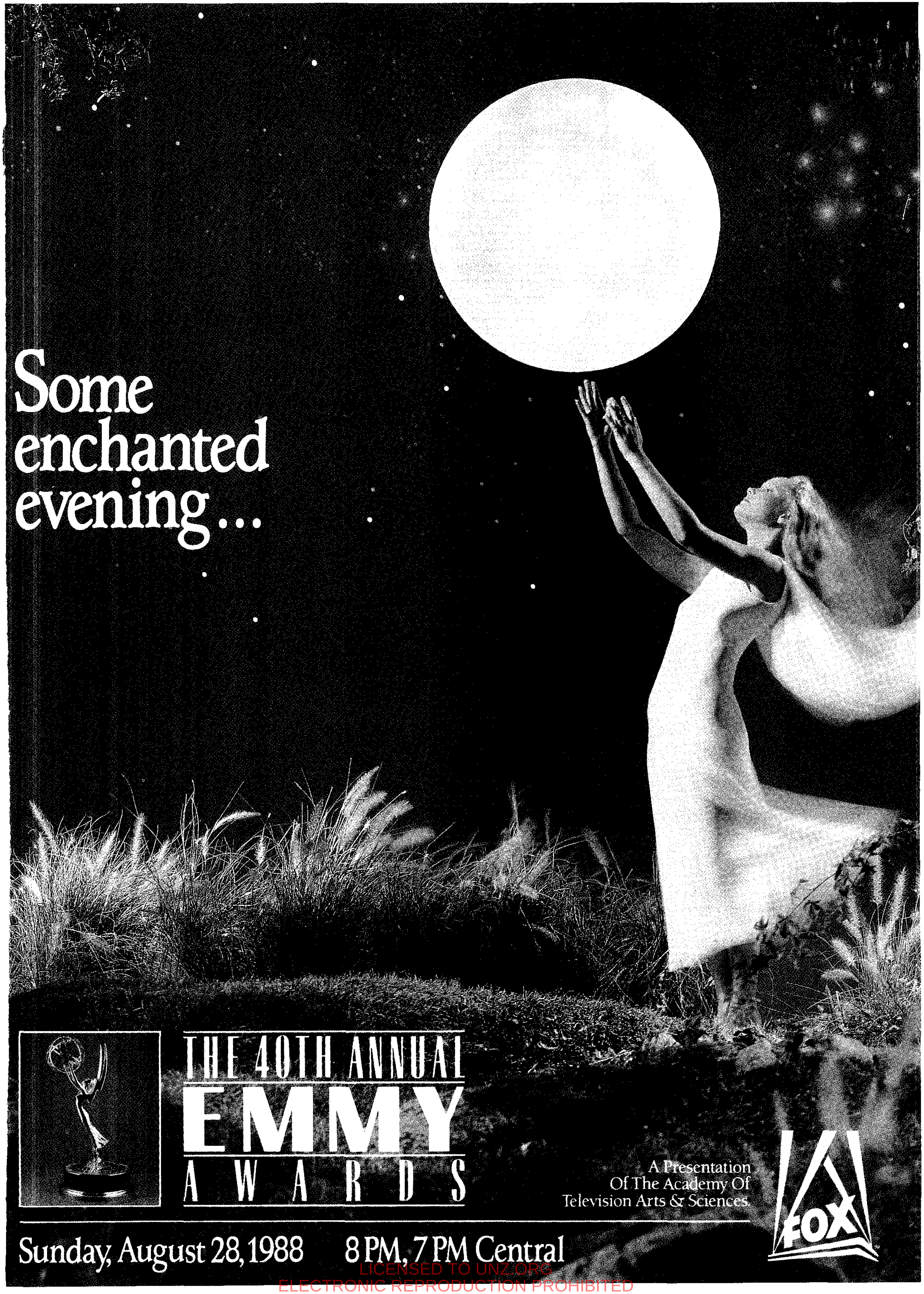
What an odd coupling: the egocentric ambitiousness of New York and the egoless "unstriving" of Tantric Buddhism. To the New York art world, which is used to measuring the spiritual value of a Van Gogh in millions of dollars, a sand mandala is an extraordinary thing: collaborative, ephemeral, unsigned, ahistorical—contrary in every way to "art" as we mean the word.

The form of the Kalachakra mandala was dictated by the historical Buddha, Sakyamuni, in 500 B.C., after his enlightenment. Since the artist is just a facilitator of a cosmic idea—no less than the entire integration and functioning of mind in the world is at issue—the mandala is beyond art criticism. Yet each monk has his own touch. Lobsang Samten, working side by side with Lobsang Gyaltsen, Jampal Lhundup, and Lobsang Chogyen, is a master whose line is superbly supple and rippling with energy. If you take the metal cones for a moment, you realize that any tension in your hands obstructs the calm flow and produces jaggedness. To create art from the center, you need to have arrived there yourself.

All art, East or West, serves some sacred or sacred-social function. Contemporary Western art is created for initiates who have learned its sign systems and who willingly join in its aspirations. But Western art emerges out of a private symbolic language that must be created anew by each artist. The mandala-makers are often compared to performance artists, but the label just reflects the struggle among Western art critics to make sense of a tradition of selflessness that last dominated our culture in the era of the Gothic cathedrals.

The sand mandala is fragile—it bears the footprints of a fly—but its worldly

Photograph: Courtesy of Samaya Foundation.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presence counts for little against the weight of the Idea. Penetrating its symbolism frees you to take a path out of the world's disorders. By contrast, modern Western art, whose material presence counts for a great deal—in Van Gogh's case, millions—is subject to the vagaries of ideological fashion, the shifts of taste in the history of ideas. Lately, it has run aground over the problem of interpretation. Who has the right to say what *Irises* means? In *Against Interpretation,* Susan Sontag argued that only the physical existence of the artwork carries meaning, and that anything else you might want to say about *Irises,* for instance, is literary hyperbole. When all interpretations are possible, none are possible. It's the dilemma of a culture that puts all value on the individual object. In the collective insights of the mandala, on the other hand, meaning comes first. The sand, renewed each time, is just a manifestation. In the end, even Van Gogh's *Irises* will turn to dust and flow down the river into the sea.

The New York–based Samaya Foundation, which brought the mandala to the Museum of Natural History, is nevertheless as obsessed with permanence as any of us. The exhibition closed on August 21, and the foundation had planned to enlist scientists to coat the sand with molten Plexiglas so the mandala could, presumably, be put on a wall alongside other embalmed remnants of cultures. But this experimental process defeated the organizers, so it will be the Hudson River. (Central Park West at 77th Street.)

I CAN ALREADY HEAR THE COMPLAINT that it's not fair to compare the dried-up outdoor sculpture of **"Art on the Beach"** to the Buddha's mandala. Still, this show vividly demonstrates the pitfalls that artists—particularly young, unformed ones—can fall into when left on their own to reinvent meaning for a whole culture. Creative Time used to hold "Art on the Beach" on the Battery Park landfill, but for the past two years it has planted this exhibition on a small, weed-covered, trash-littered knoll in Queens, next to a former *Daily News* plant, looking out on Manhattan's formidable skyline. The site feels like a refuge for the homeless, and the art collaborates.

In Queens, only one piece endures: a tall, tepeelike cone of metal sheathing and timbers surrounded by rows of wedgelike metal houses, by architect Paul A. Castrucci. Inside the tepee is a pit of black oil that reflects light like a mirror. The cool interior is faintly sacramental and communal. Outside, the ranks of shoulder-high houses remind you of Levittown or Daly City, suggesting the regimentation of our modern lives. (Hunters Point, Long Island City; through September 8.) ■

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BY LEONORE FLEISCHER

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FOOD AND NONFOOD ITEMS ARE HERE at low prices. Food includes: 1-liter bottle of Zabar's extra-virgin Italian olive oil, here $4.98; 3-liter can of Colavita extra-virgin olive oil, here $14.95; 17-oz. bottle of Colavita aged balsamic vinegar, here $2.49; 1 lb. of private-stock aged Cabot Vermont Cheddar, here $5.98; French Emmenthaler cheese, here $3.98 a lb.; precut pieces of parmigiana Reggiano, here $7.98 a lb.; 1 lb. of Australian glazed apricots in a wooden gift box, here $8.98; 13 oz. of Temeraire Dijon mustard, here $1.19; 8-oz. tin of Twinings Earl Grey or Darjeeling tea, here $4.98; 8½-oz. box of Droste cocoa, here $2.98; Bizac Périgord pâté with truffles, here $2.98 a lb.; presliced side of Norwegian smoked salmon, here $11.98 a lb.; 8½-oz. box of Droste chocolate pastilles, here $5.98; Lindt 3-oz. chocolate bars, here $1; 31-oz. jar of Hungarian preserves, here $1.98; 17½-oz. crock of Pommery mustard, here $3.98; Zabar's decaffeinated coffee, here $4.49 a lb. Nonfood items include: Ice Cream Express ice-cream-maker, list $29.95, here $17.98; Kitchen Aid K45 SS mixer, list $250, here $189.95; Cuisinart Classic, list $149.95, here $109.95; Delonghi toaster oven–broiler, list $119.95, here $79.95; Chef's Choice electric knife-sharpener, list $89.95, here $69.95; Krups Brew Master ten-cup coffee-maker, list $49.95, here $35.95; Krups mini-espresso-cappuccino-maker, list $79.95, here $59.95; Olympia Cremina espresso-cappuccino-maker, list $450, here, $298.95; Pavoni Europiccola espresso-cappuccino-maker, list $450, here $298.95; Braun KSM2 coffee grinder, list $24.95, here $15.98; T-Fal four-slice toaster, list $79.95, here $49.95; Seb Mini-Chopper, list $29.95, here $14.98; Crown Corning Coffee on Demand thermos, list $36.95, here $19.95; ten-piece set of Calphalon cookware, list $315, here $249.95; Hoan three-piece wok set, list $12.98, here $8.98; Panasonic Bread Maker, list $325, here $259.95; Cuisinart eight-piece professional cookware set, list $400, here $259.95; and more. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th Street (787-2000); Mon.–Fri. 8 a.m.–7:30 p.m., Sat. till midnight, and Sun. till 6 p.m.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

(mezzanine open daily 9 a.m.–6 p.m.); through 9/30.

SEPARATES

A GROUP OF ATTRACTIVE SEPARATES IN women's sizes 4–12 are on sale here, including: silk-charmeuse items by Carol Horn (blouses, were $128–$138, mid-calf circle and pleated skirts and pleated pants, were $160, all now $39.99); rayon-challis floral-print mid-calf skirts, were $40, now $19.99; black wool skirts with pleated fronts, were $64, now $34.99. A.E., M.C., V., checks accepted; all sales final. *Orva, 155 East 86th St. (369-3448); Mon.–Fri. 10 a.m.–9 p.m., Sat. till 8 p.m., and Sun. 11 a.m.–7 p.m.; through 9/4.*

SIDEWALK SALES

TWO CLOTHING STORES ON THE SAME block are holding week-long sidewalk sales with incredible bargains for men and women. At Peter Elliot: hand-knitted English sweaters by Christopher Fischer or Susan Bradley, and Scottish sweaters by McGeorge, for men and women (sizes S–L), were $250–$500, now $50–$100; machine-knitted cotton pullovers and cardigans (sizes S–L), were $75–$150, now $10; men's long- and short-sleeved sport shirts (sizes S–XL) and long-sleeved dress shirts from Kenneth Gordon, Gitman Brothers, and Gianfranco Rao (sizes 14½–17), were $55–$110, now $10–$20; Barry Bricken trousers in cotton, linen, wool, silk-wool blends, and gabardines (men's sizes 28–40, women's sizes 2–14), were $90–$210, now $20–$50; men's suits by Freedberg of Boston, Linett, Ltd., and Joseph Abboud (sizes 37S to 46L), were $220–$750, now $100; men's sport coats in cotton, linen, silk, and silk-wool (sizes S–L), were $180–$490, now $80; day and evening dresses by Barry Bricken or Mariella Burani in linen, cotton, and cotton voile (sizes 2–14), were $250–$650, now $50–$100; cotton-knit coordinates from Tricot Perugia of Italy (sizes S–L), were $100–$160, now $20–$40; skirts by Barry Bricken or Nicole Farhi (sizes 2–12), were $150–$210, now $50; blouses (sizes 2–14), were $50–$240, now $20–$100; Dorotennis swimsuits in European sizes 38–44, were $50–$65, now $10; and more. At Down Home America, casual clothing and sportswear (in unisex sizes, in men's sizes 28–38, and in women's sizes 4–12): cotton pants and shorts (sizes S–XL), were $24–$54, now $15–$20; T-shirts and tank tops, were $6.50–$28.50, now $4.50–$9; cotton sweaters, were $36–$48, now $15–$20; cotton or rayon skirts, were $26–$48, now $15–$20; sailing jackets, were $59–$125, now $29–$65; solid and print sweatshirts, were $28–$65, now $15–$30; socks, were $4.50, now $2.50; belts (waist sizes 26–38), were $18–$72, now $8–$30. A.E., M.C., V., checks accepted; all sales final. *Down Home America, 1367 Third Ave., at 78th St. (861-4200); Peter Elliot, 1383 Third Ave., near 79th St. (570-2300); Mon.–Fri. 11 a.m.–7:30 p.m. and Sat. till 6 p.m.; through 8/27.*

ACCESSORIZE

THESE TWO SHOPS CARRY EXPENSIVE DEsigner accessories for women. Now they're a steal at 50 percent off. Donna Karan handbags include: crocodile clutch with sculptured sterling-silver clasp, were $1,600, now $800; small crocodile clutch, were $1,335, now $667.50; reptile-embossed envelope bag with shoulder strap, were $435, now $217.50. Matching belts include: crocodile, were $445, now $222.50; reptile-embossed, was $90, now $45. Other Donna Karan belts and bags are 30–50 percent off. Also, a variety of handsome one- and few-of-a-kind pieces of handmade designer jewelry, including necklaces and earrings, now 50 percent off. A.E., D.C., Discover, M.C., V., checks accepted; all sales final. *Mishon Mishon, 410 Columbus Ave., near 80th St. (769-2277), Mon.–Thurs. 11 a.m.–10 p.m., Sat. till 11 p.m.; 899 Madison Ave., near 72nd St. (288-7599), Mon.–Sat. 10 a.m.–7 p.m.; through 9/15.*

LIGHTING THE WAY

THIS STORE'S TWO BRANCHES, WHICH usually discount, are cutting prices even further on famous-maker contemporary lighting. By Kovacs: floating-glass ceiling fixture, list $495, here $298; halogen torchère, list $605, here $365; banker's desk lamp, list $396, here $299; "Vienna 1900" black table lamp, list $699, here $480. By Artemide: "Tizio" task lamp, list $450, here $219; "Egina 38" suspension ceiling light, list $450, here $289; "Zink" patina table lamp, list $235, here $220. Koch & Lowy halogen floor lamps include: "Andrea," list $230, here $139, and "Footsteps," list $289, here $165. Also, a group of one- and few-of-a-kind halogen floor lamps and some wall sconces are 50–70 percent off list; wall clocks by Braun, Dapy, and Becker, now 25 percent off list. Delivery additional. A.E., D.C., Discover, M.C., V. accepted; no checks; all sales final. *Lightforms, 510 Amsterdam Ave., near 85th St. (496-2090); 168 Eighth Ave., near 19th St. (255-4664); Mon.–Fri. 11 a.m.–7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 1–5 p.m.; through 9/18.* ■

A Complete Entertainment Guide for Seven Days Beginning AUGUST 24

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 8/30: *The Burglar.* #2—Through 9/12: "2nd Annual Summer Festival of Fantasy and Science Fiction." 8/24: *Jason and the Argonauts; Jack and the Giant Killer.* 8/25: *Queen of Outer Space; Attack of the 50 Foot Woman.* 8/26–9/1: "Futuropolis: and Timeless Tales of Fantasy."

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 8/24: *Beyond the Forest; The Fountainhead.* 8/25: *Fury; American Guerrilla in the Philippines.* 8/26–27: *The World According to Garp; Popeye.* 8/28: "Made in Italy": *The Nights of Cabiria; Margaret of Cortona.* 8/29: *I Married a Monster From Outer Space; Strange Invaders.* 8/30: *Suspect; The Big Easy.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *A Nightmare on Elm Street 4: The Dream Master.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*The Beer-Drinker's Guide to Fitness and Filmmaking.* #2—*Late Summer Blues; Family Viewing.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Mac and Me; Cocktail.* #2—*Young Guns.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). Through 8/25: *The Blob.* Opening 8/26: *Hot to Trot.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Die Hard.* #2—*Clean and Sober.* #3—Through 8/25: *Clean and Sober.* Opening 8/26: *Betrayed.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 8/24: *The Lady Eve; No Time for Comedy.* 8/25: *Salome, Where She Danced; Bird of Paradise* (1932). 8/26–27: *Jezebel; The Letter.* 8/28: *Seven Samurai.* 8/29: *Vampyr; Day of Wrath.* 8/30: *Scarface* (1932); *Hell's Angels.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 8/24–25: *Wall Street; Fatal Attraction.* 8/26–27: *The Last Emperor.* 8/28: "Cocteau Triple Feature": *Eagle With Two Heads; Les Parents Terribles; Blood of a Poet.* Mons. and Tues. through 9/6: "Festival of Warner Bros. Cartoon Classics." 8/29–30: "War Tunes," includes *Herr Meets Hare, Southern Fried Rabbit,* and *Russian Rhapsody;* "Early Warner Bros.," includes *Pagan Moon,* and *I Only Have Eyes For You.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—Through 8/25: *Big.* Opening 8/26: *Stealing Home.* #2—*Midnight Run.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Coming to America.* #2—*A World Apart.* #3—*Alice.* #4—Through 8/25: *A Summer Story.* Beg. 8/26: *A Handful of Dust.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Midnight Run.* #3—*The Big Blue.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Die Hard.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590).*Gulliver's Travels* (1939).

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Married to the Mob.* #2—*Tucker: The Man and His Dream.* #3—*A Fish Called Wanda.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Cocktail.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *A Nightmare on Elm Street 4: The Dream Master.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *The Dead Pool.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Clean and Sober.* #2—*Midnight Run.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *A Nightmare on Elm Street 4: The Dream Master.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Young Guns.* #2—*Die Hard.* #3—*Coming to America.* #4—Through 8/25: *Monkey Shines.* Opening 8/26: *Hero and the Terror.* #5—*The Blob.* #6—Through 8/25: *Coming to America.* Opening 8/26: *Hot to Trot.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Who Framed Roger Rabbit.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Big Blue.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 8/25: *Married to the Mob.* Opening 8/26: *Betrayed.* **EMBASSY 3**—Through 8/25: *Bambi.* Beg. 8/26: *Married to the Mob.* **EMBASSY 4**—*Cocktail.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Big.* #2—*Bull Durham.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Mac and Me.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bambi; The Dead Pool.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *A Summer Story.* **CARNEGIE SCREENING ROOM**—(757-2131). *Au Revoir Les Enfants. (Good-Bye, Children.)*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Big Blue.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *A World Apart.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Wash.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Fred Astaire and Ginger Rogers." 8/24: *Finian's Rainbow; Dancing Lady.* 8/25–27: *Stage Door; Monkey Business* (1952). 8/28–29: *Daddy Long Legs; The Belle of New York.* 8/30–31: *On the Beach; Tight Spot.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 8/23: *The Rescue.* Opening 8/24: *Crossing Delancy.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 8/23: *A Handful of Dust.* Opening 8/24: *Bandits.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Mac and Me; Bull Durham.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*Young Guns.*

53. BARONET—Third Ave. at 59th St. (355-1663). Through 8/25: *Die Hard.* Opening 8/26: *Stealing Home.* **CORONET**—*Who Framed Roger Rabbit.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *White Mischief.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Pascali's Island.* **CINEMA II**—(753-0774). Through 8/25: *Cocktail.* Opening 8/26: *The Year My Voice Broke.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 8/25: *Coming to America.* Opening 8/26: *Betrayed.* #2—Program Unavailable.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Clean and Sober.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mr. North.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A Fish Called Wanda.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Young Guns.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Die Hard.* #2—Through 8/25: *Cocktail.* Opening 8/26: *Betrayed.*

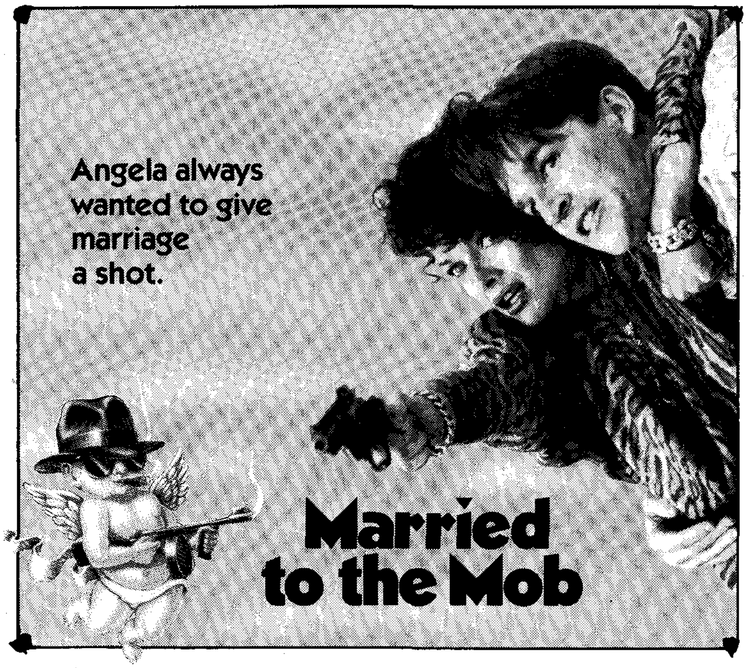
67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Coming to America.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *A Fish Called Wanda.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Boyfriends and Girlfriends.*

MICHELLE PFEIFFER • MATTHEW MODINE • DEAN STOCKWELL


Angela always wanted to give marriage a shot.
Married to the Mob

A JONATHAN DEMME PICTURE MICHELLE PFEIFFER MATTHEW MODINE DEAN STOCKWELL
"MARRIED TO THE MOB" MERCEDES RUEHL ALEC BALDWIN Music by DAVID BYRNE
Production Designer KRISTI ZEA Director of Photography TAK FUJIMOTO
Edited by CRAIG McKAY, A.C.E. Executive Producers JOEL SIMON and BILL TODMAN, JR.
Written by BARRY STRUGATZ & MARK R. BURNS Produced by KENNETH UTT and EDWARD SAXON
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#2—Through 8/25: *Baghdad Cafe.* Opening 8/26: *The Thin Blue Line.* #3—*Commissar.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Cocktail.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—*Bull Durham.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Tucker: The Man and His Dream.* #2—Through 8/25: *The Big Blue.* Opening 8/26: *Betrayed.* #3—*Clean and Sober.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Married to the Mob.* #6—*Coming to America.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Young Guns.* #2—Through 8/25: *Bull Durham; Mac and Me.* Opening 8/26: *Hot to Trot.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 8/25: *Midnight Run.* Opening 8/26: *Stealing Home.* #2—*Die Hard.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Coming to America.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*The Blob; Young Guns.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—Through 8/25: *Young Guns.* Opening 8/26: *Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets*, dir. Keith Merrill; Daily, Mon.-Sun. at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30. *The Dream is Alive*, dir. Graeme Ferguson, narrrated by Walter Cronkite, with footage of astronauts Frances Scobee, Judith Resnik, and Erwin McNair; Daily 11:30 a.m. and 2:30 p.m. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *The Dream is Alive*: Weds., Fris. and Sats. at 6 and 7:30.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 8/25: "No Talking: Summer Silent Film Festival." 8/25 at 8: *The General* (1926), dir. and starring Buster Keaton.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 8/30 at 7: "Screenwriters and Producers: Eyeball to Eyeball": a workshop on the Negotiating and Selling—and Buying—of Screenplays, featuring *The Chair*, with screenwriter Montieth Illinsworth and John Bloomgarden, producer of *Dead of Winter.*

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $3, nonmembers; $1.50, members. 8/30 at 8: *Ten Year Lunch: The Wit and Legend of the Algonquin Round Table* (1987, U.S.A.), dir. Aviva Slesin; *The Forgotten Man* (1941, U.S.A.), with Robert Benchley.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5, single admission. Through 8/28: "New Directors/Newer Films," a celebration of the New Directors film series 1972–87. 8/24 at 6:15: *Funny Dirty Little War* (1983, Argentina), dir. Hector Loivera; at 8:30: *They Don't Wear Black Tie* (1981, Brazil), dir. Leon Hirzman. 8/25 at 6:15: *The Family Game* (1983, Japan), dir. Yoshimitsu Morita; at 8:30: *Sorekara* (1986, Japan), dir. Morita. 8/26 at 6:15: *Joe's Bed-Stuy Babershop: We Cut Heads* (1983, U.S.A.), dir. Spike Lee; *Mix-Up* (1985, France), dir. Francoise Romand; at 8:45: *She's Gotta Have It* (1986, U.S.A.), dir. Spike Lee. 8/27 at 2: *Witness to War* (1986, U.S.A.), dir. Deborah Shaffer and David Goodman; *Witness to Apartheid* (1986, U.S.A.), dir. Sharon Sopher; at 4:15: *Sugar Cane Alley* (1983, France/Martinique), dir. Euzhan Palcy; at 6:30: *Sugarland Express* (1974, U.S.A.), dir. Steven Spielberg; at 9: *Empire of the Sun* (1987, U.S.A.), dir. Speilberg. 8/28 at 2: *La Salamandre* (1971, Switzerland), dir. Alain Tanner; at 4:30: *In the White City* (1982, Portugal/-Switzerland), dir. Tanner; at 7: *The Road Warrior* (1981, Australia), dir. George Miller, with Mel Gibson; at 9: *Witches of Eastwick* (1987, U.S.A.), dir. Miller.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. Through 8/31: "Marcel Pagnol Summer Festival." 8/24 at 12:15, 3:15, 6, and 9: *Regain* (1937), written and directed by Pagnol, with Gabriel Gabrio.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). $2.50; students and seniors $1; free to members. Through 9/10: "Video Feature: Collaborations": Two to Tango: Collaboration in Recent American Photography‘ Tom Yong and Dick Lebowitz: *Marginal Way* (1984); MICA-TV: *Art World Wizard* (1986); R. M. Fischer: *An Industrial* (1983); *Cascade: Vertical Landscapes* (1988); Bruce and Norman Yonemoto: *Kappa* (1986); Manualvideo: *Natural Signs* (1988).

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 9/1: "Time and Memory: Video Art and Identity," video installations include *About Cages* (1987), dir. Juan Downey; *Dachau 1974* (1975), dir. Beryl Korot; and *The Erl King* (1984), dir. Grahame Weinbren; single channel video works include *Harold's Bar Mitzvah* (1977), dir. Bart Friedman; *Excavations* (1979), dir. Shalom Gorewitz; *Say I'm a Jew* (1985), dir. Pier Marton; and *Allan 'n' Allen's Complaint* (1982), dir. Nam June Paik and Shigeko Kubota; and *Women in the Camps* (1976), dir. Barbara Rosenthal.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 9/88: "Broadway Musicals on Television: Composers and Performers." 8/30: "A Tribute to Ethel Merman." Through 8/27: "Saturday Screenings for Children," 8/27: "Outer Space Places": *The Jetsons: Rosie and the Robot* and *Land of the Giants: The Crash.* Through 9/15: "The Many Worlds of Carol Burnett." Through 9/10: "Rock Music on Television"; 8/24–27: "The British Invasion"; 8/30–9/3: "Rock and the Great Society." Through 9/10: "Woody Allen: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 8/25 at 2:30: *Dark Waters* (1944), dir. Andre de Toth; at 6: *The Strange Affair of Uncle Harry* (1945), dir. Robert Siodmak; *Popular Science* (1943). 8/26 at 2:30; *Rebecca of Sunnybrook Farm* (1917), dir. Marshall Neilan; *Humoresque* (1920), dir. Frank Borzage; at 6: *The Love Light* (1921), dir. Frances Marion; *Photoplay Screen Supplement* (1919). 8/27 at 2: *Dark Command* (1940), dir. Raoul Walsh; *Popular Science* (1938); at 5: (See 8/26 at 2:30). 8/28 at 2: *It's in the Bag* (1944), dir. Richard Wallace; *Popular Science* (1948); at 5: *The Devil and Miss Jones* (1941), dir. Sam Wood; *Popular Science* (1941). 8/29 at 2:30: (See 8/26 at 6); at 6: (See 8/25 at 6). 8/30 at 2:30: (See 8/28 at 5); at 6: (See 8/28 at 2).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 8/24–25 at 7:30 and 10: *The Glass Menagerie* (1987, U.S.A.), dir. Paul Newman. 8/26–27 at 8 and 10:15, and 8/28 at noon: *White Mischief* (1987, Great Britain), dir. Michael Radford. 8/28 at 3, 5, 7:15, and 9:30 and 8/29 at 8 and 10: *Powaqqatsi* (1988, U.S.A.), dir. Godfrey Reggio, music by Philip Glass. 8/30 at 8: "Sci-Fi/Horror/Fantasy Festival": *Supira* (1977, Italy), dir. *Dario Argento, with Jessica Harper;* at 9:45: *Four Flies on Grey Velvet* (1972, Italy), dir. Dario Argento, with Michael Brandon.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $4; Through 8/28: "Murder, Mystery, and Mayhem—Crime Films." 8/28 at 2: *Detective Story* (1951), dir. William Wyler, with Kirk Douglas, Lee Grant, and Horace McMahon.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 8/30 at 11: *The Wizard of Oz* (1939), dir. Victor Fleming, with Judy Garland and Ray Bolger.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 7/17–9/11: "The Philips Collection" (1986), a video tracing the evolution of the first museum of modern art collection in the U.S. 8/30 at 1: *John Marin* (1968); *Charles Burchfield* (1966).

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Beg. 8/26: *Coverup: Behind the Iran-Contra Affair*, dir. Barbara Trent.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 9/3: "Black Magic: Black American Music." 8/27 at 8: *Land Where the Blues Began* (1980), dir. Alan Lomax.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America; Mac and Me.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Clean and Sober.* #2—*Coming to America.* #3—*Cocktail.* #4—*Who Framed Roger Rabbit.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *A Nightmare on Elm Street 4: The Dream Master.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Die Hard.* #2—*Young Guns.* #3—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.* #4—Through 8/25: *Who Framed Roger Rabbit.* Beg. 8/26: *Hero and the Terror.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *A Nightmare on Elm Street 4: The Dream Master.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*The Blob; Mac and Me.* #3—*Coming to America.* #4—*Who Framed Roger Rabbit.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—Through 8/25: *Bambi; The Dead Pool.* Beg. 8/26: *Hero and the Terror.* #3—*Young Guns.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run.* #2—*Big.* #3—*Young Guns.* #4—*Coming to America.* #5—*The Blob.* #6—*A Fish Called Wanda; Mac and Me.* #7—*The Big Blue.* #8—*Married to the Mob.* #9—*Who Framed Roger Rabbit.* #10—*A Nightmare on Elm Street 4: The Dream Master; Clean and Sober.* #11—*Tucker: The Man and His Dream.* #12—*Cocktail.* #13—*Die Hard.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Married to the Mob.* #2—*Young Guns.* #3—Through 8/25: *Cocktail; Bambi.* Beg. 8/26: *Stealing Home.* #4—*A Fish Called Wanda.* #5—*Who Framed Roger Rabbit.* #6—*Die Hard.* #7—*Clean and Sober.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Cocktail.* #2—*A Nightmare on Elm Street 4: The Dream Master; Young Guns.* #3—*Mac and Me; Who Framed Roger Rabbit.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cocktail; Who Framed Roger Rabbit.* #2—*Bambi; A Fish Called Wanda.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Mac and Me; A Nightmare on Elm Street 4: The Dream Master.* #2—*Die Hard.* #3—*Who Framed Roger Rabbit.* #4—*Young Guns.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Die Hard.* #2—Through 8/25: *Young Guns.* Beg. 8/26: *Hero and the Terror.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*The Big Blue.* #3—*Midnight Run.*

#4—Through 8/25: *Tucker: The Man and His Dream.* Beg. 8/26: *Hero and the Terror.* #5—Through 8/25: *Coming to America.* Beg. 8/26: *Betrayed.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*A Fish Called Wanda.* #2—*Midnight Run.* #3—*Die Hard.* #4—*Clean and Sober.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Young Guns.* #2—*Who Framed Roger Rabbit.* #3—*Cocktail.* #4—*Married to the Mob.* #5—*A Nightmare on Elm Street 4: The Dream Master.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Big Blue.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4.* #3—*A Nightmare on Elm Street 4.* #4—*The Blob; Mac and Me.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Married to the Mob.* #2—*The Big Blue.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Young Guns.* #2—*Die Hard.* #3—Through 8/25: *The Blob.* Beg. 8/26: *Hero and the Terror.* #4—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Tucker: The Man and His Dream.* #2—*Clean and Sober.* #3—*Midnight Run.* #4—*Young Guns.* #5—*Die Hard.* #6—*Cocktail.* #7—*Who Framed Roger Rabbit.* #8—*Coming to America.* #9—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 8/25: *Young Guns.* Beg. 8/26: *Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*The Big Blue.* #4—*Die Hard.* #5—*Tucker: The Man and His Dream.* #6—Through 8/25: *Midnight Run; Cocktail.* Beg. 8/26: *Betrayed.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Midnight Run.* #2—*Coming to America.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Young Guns.* #2—*Who Framed Roger Rabbit.* #3—Through 8/25: *Coming to America.* Beg. 8/26: *Hero and the Terror.* #4—*Die Hard.* #5—*A Nightmare on Elm Street 4: The Dream Master.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Die Hard.* #2—*Clean and Sober.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Young Guns.* #5—Through 8/25: *The Big Blue.* Beg. 8/26: *Hero and the Terror.* #6—*The Blob.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Clean and Sober.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Tucker: The Man and His Dream.* #2—*Midnight Run.* #3—*Cocktail.* #4—Through 8/25: *The Big Blue.* Beg. 8/26: *Stealing Home.*

303. CORONA—PLAZA—(639-7722). Through 8/25: *Coming to America.* Beg. 8/26: *Die Hard.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Married to the Mob.* #2—*Midnight Run.* #3—*Die Hard.* #4—*Who Framed Roger Rabbit.* #5—*Young Guns.* #6—Through 8/25: *Coming to America.* Beg. 8/26: *Hot to Trot.* #7—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street 4.* #2—*Coming to America.* #3—*Mac and Me; Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Die Hard.* #4—Through 8/25: *Coming to America.* Beg. 8/26: *Hero and the Terror.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Cocktail.* #2—*Midnight Run.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Midnight Run.* #2—*Tucker: The Man and His Dream.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit.* #2—Through 8/25: *Who Framed Roger Rabbit.* Beg. 8/26: *Stealing Home.* #3—*Die Hard.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Clean and Sober.* #2—*Big.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Young Guns.* #2—*Cocktail.* #3—Through 8/25: *The Blob; Bambi.* Beg. 8/26: *Hot to Trot.* #4—Through 8/25: *The Big Blue.* Beg. 8/26: *Hero and the Terror.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Bull Durham.* #2—*The Blob.* #3—*The Big Blue; Cocktail.* #4—*Mac and Me; Big Top Pee-Wee.* #5—*Married to the Mob; Young Guns.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Tucker: The Man and His Dream.* #4—*Midnight Run.* #5—*Coming to America.* #6—*Die Hard.* #7—*A Nightmare on Elm Street 4: The Dream Master.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.* #2—Through 8/25: *The Blob.* Beg. 8/26: *Hero and the Terror.* #3—Through 8/25: *Die Hard.* Beg. 8/26: *Betrayed.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Who Framed Roger Rabbit.* #2—*Tucker: The Man and His Dream.* #3—Through 8/25: *Midnight Run.* Beg. 8/26: *Betrayed.* #4—*Big.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.*

320. REGO PARK—DRAKE—(457-4002). Through 8/25: *Bull Durham; Mac and Me.* Beg. 8/26: *Big.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master; Midnight Run.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 8/25: *Cocktail.* Beg. 8/26: *Married to the Mob.* #2—*Who Framed Roger Rabbit.*

401. NEW DORP—HYLAN—(351-6601). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). *Married to the Mob.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—Through 8/25: *Midnight Run.* Beg. 8/26: *A Nightmare on Elm Street 4: The Dream Master.* #2—*Die Hard.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Die Hard.* #2—*Cocktail.* #3—*Clean and Sober.* #4—*Midnight Run.* #5—*Tucker: The Man and His Dream.* #6—*Young Guns.* #7—*Coming to America.* #8—Through 8/25: *The Blob.* Beg. 8/26: *Hero and the Terror.* #9—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.* #10—*Who Framed Roger Rabbit.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 8/25: *Big.* Beg. 8/26: *Midnight Run.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Who Framed Roger Rabbit.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Die Hard.* #2—*Young Guns.* #3—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.* #4—Through 8/25: *Big.* Beg. 8/26: *Hero and the Terror.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Midnight Run.* #2—*Cocktail; Young Guns.* #3—*Who Framed Roger Rabbit; Bambi.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard; Bambi.* #2—*Coming to America.* #3—*The Blob.* #4—*A Fish Called Wanda.* #5—*Who Framed Roger Rabbit.* #6—*Clean and Sober.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Tucker: The Man and His Dream.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Midnight Run.* #2—*Die Hard.* #3—Through 8/25: *Clean and Sober.* Beg. 8/26: *Hero and the Terror.*

507. HEWLETT—HEWLETT—(791-6768). *Cocktail.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 8/25: *Big.* Beg. 8/26: *Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Who Framed Roger Rabbit.* #2—*Tucker: The Man and His Dream.* #3—*Bambi; Midnight Run.* #4—Through 8/25: *Coming to America.* Beg. 8/26: *Betrayed.* #5—*Mac and Me; Married to the Mob.* #6—*A Fish Called Wanda.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Tucker: The Man and His Dream.* #2—*Clean and Sober.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 8/25: *Mac and Me; Bambi.* Beg. 8/26: *Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run.* #4—*The Big Blue.* #5—*Married to the Mob.* #6—*Cocktail.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 8/25: *Midnight Run.* Beg. 8/26: *Big.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Big.* #4—*Young Guns.*

515. MALVERNE—TWIN—(599-6966). #1—Through 8/25: *Bull Durham.* Beg. 8/26: *Big.* #2—*Coming to America.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tucker: The Man and His Dream.* #2—Through 8/25: *Cocktail.* Beg. 8/26: *Stealing Home.* #3—*Big.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Cocktail.* #2—*Young Guns.* #3—*Who Framed Roger Rabbit.* #4—*Midnight Run.* #5—Through 8/25: *Coming to America.* Beg. 8/26: *Hot to Trot.* #6—*Die Hard.* #7—Through 8/25: *The Big Blue.* Beg. 8/26: *Hero and the Terror.* #8—*A Fish Called Wanda.* #9—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.*

518. MASSAPEQUA—PEQUA—(799-6464). *Tucker: The Man and His Dream.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Midnight Run.* #2—*Cocktail.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Big Blue.* #2—*Clean and Sober.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mac and Me; Bull Durham.* #2—*Coming to America.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The New Adventures of Pippi Longstocking.* #2—*Big Top Pee-Wee.* #3—*Clean and Sober; Midnight Run.* #4—*Who Framed Roger Rabbit; A Fish Called Wanda.* #5—*Young Guns; Bambi.*

524. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*The Big Blue.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Die Hard.* #2—Through 8/25: *Young Guns.* Beg. 8/26: *Cocktail.* #3—Through 8/25: *Clean and Sober.* Beg. 8/26: *Big.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 8/25: *Cocktail.* Beg. 8/26: *Stealing Home.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Coming to America.* #3—*Midnight Run.* #4—*A Fish Called Wanda.* #5—*Monkey Shines; Mac and Me.* #6—*The Blob.* #7—*Big.* #8—*Cocktail.* #9—*Bambi; The Dead Pool.* #10—*The Big Blue.* #11—*Married to the Mob.* #12—*A Nightmare on Elm Street 4: The Dream Master.* #13—*A Nightmare on Elm Street 4: The Dream Master.*

531. WANTAGH—WANTAGH—(781-6969). *A Nightmare on Elm Street 4: The Dream Master.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—Through 8/25: *Young Guns.* Beg. 8/26: *Hero and the Terror.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit.* #2—*Who Framed Roger Rabbit.* #3—*Young Guns.* #4—*Young Guns.* #5—*Clean and Sober; A World Apart.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Boyfriends and Girlfriends.* #2—*Anna; Mac and Me.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 8/25: *Who Framed Roger Rabbit.* Beg. 8/26: *Stealing Home.* #3—*Die Hard.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Tucker: The Man and His Dream.* #2—*Midnight Run.* #3—*Cocktail.*

602. BAY SHORE—CINEMA—(665-1722). *Young Guns.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Coming to America.* #2—*Clean and Sober.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 8/25: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 8/26: *Hot to Trot.* #2—Through 8/25: *Die Hard.* Beg. 8/26: *Hero and the Terror.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*The Big Blue.* #3—*The Blob; Mac and Me.* #4—*Married to the Mob.* #5—*Die Hard.* #6—*Midnight Run.* #7—*Young Guns.* #8—*Cocktail.* #9—*Coming to America.* #10—*A Fish Called Wanda.* #11—*Tucker: The Man and His Dream; Big.* #12—*Who Framed Roger Rabbit; Clean and Sober.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Bambi; Coming to America.* #3—*Clean and Sober.* #4—*The Blob; Mac and Me.* #5—*A Fish Called Wanda.* #6—*Young Guns.* #7—*Cocktail.* #8—*Who Framed Roger Rabbit.* #9—*Tucker: The Man and His Dream.* #10—*Midnight Run.* #11—*The Big Blue.* #12—*A Nightmare on Elm Street 4: The Dream Master; Married to the Mob.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.* #3—*Cocktail.* #4—*Die Hard.* #5—Through 8/25: *Big.* Beg. 8/26: *Hero and the Terror.* #6—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.* #7—*Midnight Run.* #8—*Who Framed Roger Rabbit.*

611. CORAM—PINE—(698-6442). #1—*Coming to America.* #2—*Bambi.* #3—*Big Business; Big Top Pee-Wee.* #4—*Bull Durham; The Dead Pool.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Tucker: The Man and His Dream.* #2—*Midnight Run.* #3—*Clean and Sober.* #4—*Married to the Mob.* #5—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Cocktail.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 8/25: *Big.* Beg. 8/26: *Who Framed Roger Rabbit.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Midnight Run.* #2—*Young Guns.* #3—*Big.* #4—*Married to the Mob.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Tucker: The Man and His Dream.*

618. ISLIP—ISLIP—(581-5200). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.* #3—*Mac and Me; Cocktail.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Cocktail.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 8/25: *Bambi; Rambo III.* Beg. 8/26: *Big Top Pee-Wee; The Dead Pool.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Bambi; The Big Blue.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run; Clean and Sober.* #4—*A Fish Called Wanda; Mac and Me.* #5—*Cocktail; Die Hard.* #6—*Young Guns; A Nightmare on Elm Street 4: The Dream Master.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/25: *Bambi; Rambo III.* Beg. 8/26: *Big Top Pee-Wee; The Dead Pool.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Big Blue.* #2—Through 8/25: *Clean and Sober.* Beg. 8/26: *Stealing Home.* #3—*Die Hard.* #4—*Young Guns.* #5—*A Fish Called Wanda.* #6—*Cocktail.* #7—*Tucker: The Man and His Dream.* #8—Through 8/25: *Coming to America.* Beg. 8/26: *Betrayed.* #9—*Who Framed Roger Rabbit.* #10—Through 8/25: *Bambi; The Blob.* Beg. 8/26: *Hero and the Terror.* #11—*Midnight Run.* #12—Through 8/25: *Big.* Beg. 8/26: *Hot to Trot.* #13—*A Nightmare on Elm Street 4.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 8/15: *Midnight Run.* Beg. 8/26: *Stealing Home.* **WEST**—*Clean and Sober; Mac and Me.*

628. ROCKY POINT—DRIVE—IN—(744-8900) Through 8/25: *Young Guns.* Beg. 8/26: *Hero and the Terror.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 8/25: *Salome's Last Dance.* Beg. 8/26: *Babette's Feast.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Die Hard.* #2—*Young Guns.* #3—*Clean and Sober.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Die Hard.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Die Hard.* #2—*A Fish Called Wanda.* #3—*Cocktail.* #4—Through 8/25: *Young Guns.* Beg. 8/26: *Betrayed.* #5—*The Big Blue.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*The Big Blue.* #3—*Tucker: The Man and His Dream.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 8/25: *The Blob; Mac and Me.* Beg. 8/26: *Hot to Trot.* #2—*Bambi; The Big Blue.*

637. SHIRLEY—DRIVE-IN—(281-5444) *A Nightmare on Elm Street 4: The Dream Master.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 8/25: *Midnight Run.* Beg. 8/26: *Young Guns.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 8/25: *Cocktail.* Beg. 8/26: *Betrayed.* #2—Through 8/25: *Clean and Sober.* Beg. 8/26: *A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 8/25: *Tucker: The Man and His Dream.* Beg. 8/26: *Stealing Home.* #2—*Big.* #3—*Married to the Mob.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 8/25: *Cocktail.* Beg. 8/26: *Betrayed.* #2—*Married to the Mob.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Midnight Run.* #3—*Clean and Sober.* #4—*Die Hard.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Married to the Mob.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*A Fish Called Wanda.* #4—*Cocktail.* #5—*Tucker: The Man and His Dream.* #6—*Young Guns.* #7—*Clean and Sober; Midnight Run.* #8—*Mac and Me; Coming to America.* #9—*Who Framed Roger Rabbit.* #10—*Die Hard.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Clean and Sober.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Cocktail.* #2—*Who Framed Roger Rabbit.* #3—*Die Hard.* #4—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Big.* #2—Through 8/25: *Young Guns.* Beg. 8/26: *Stealing Home.* #3—*Married to the Mob.* #4—*Midnight Run; Mac and Me.* #5—*Tucker: The Man and His Dream; Bambi.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Dead Pool.* #2—*Mac and Me; Coming to America.* #3—*Bambi; Clean and Sober.* #4—*Die Hard.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.* #3—*Cocktail.* #4—*Tucker: The Man and His Dream.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Midnight Run.*

718. RYE—RYE RIDGE—(939-8177). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *A World Apart.*

720. SCARSDALE—PLAZA—(725-0078). Through 8/25: *Big Business.* Beg. 8/26: *Big.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Tucker: The Man and His Dream.* #2—*Bambi; Bull Durham.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Cocktail.* #2—*The Big Blue.* #3—*Young Guns.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Die Hard.* #2—*Clean and Sober.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Who Framed Roger Rabbit.* #6—*Midnight Run.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Young Guns.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 8/25: *Big.* Beg. 8/26: *Hero and the Terror.* #2—*Clean and Sober.* #3—*Who Framed Roger Rabbit.* #4—*Die Hard.* #5—Through 8/25: *The Big Blue.* Through 8/25: *Stealing Home.* #6—*Midnight Run.* #7—*A Fish Called Wanda.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Bull Durham.* #2—Through 8/25: *The Dead Pool.* Beg. 8/26: *Coming to America.*

Rockland County

752. NANUET—MALL—(623-6336). *Babette's Feast.*

753. NANUET—MOVIES—(623-0211). #1—*A Fish Called Wanda.* #2—*Married to the Mob.* #3—*The Big Blue.* #4—*Cocktail.* #5—*Mac and Me; Bull Durham.*

755. NEW CITY—TOWN—(634-5100). #1—*Tucker: The Man and His Dream.* #2—*Die Hard.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Clean and Sober.* #2—*Young Guns.*

757. NYACK—CINEMA EAST—(358-6631). *Who Framed Roger Rabbit.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Die Hard.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Cocktail.* #2—*Married to the Mob.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Clean and Sober.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Bull Durham.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.*

763. STONY POINT—9 W—(942-0303). *The Blob.*

764. SUFFERN—LAFAYETTE—(357-6030). *Mac and Me.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—*Midnight Run.*

801. DANBURY—CINE—(743-2200). #1—*Tucker: The Man and His Dream.* #2—*Cocktail.* #3—*A Fish Called Wanda; The Big Blue.*

802. DANBURY—CINEMA—(748-2923). #1—*Who Framed Roger Rabbit.* #2—*Clean and Sober.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Young Guns.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Who Framed Roger Rabbit.* #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*A Fish Called Wanda.* #2—*Who Framed Roger Rabbit; Clean and Sober.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—*Midnight Run.*

811. NORWALK—NORWALK—(866-9202). *Bull Durham; Bambi.*

812. RIDGEFIELD—CINEMA—(438-3338). *Mac and Me; Coming to America.*

813. SOUTH NORWALK—SONO—(866-9202). Through 8/25: *The Moderns.* 8/23–25: *Powaqqatsi.* 8/26–29: *Stormy Monday.* 8/30–9/1: *da.*

814. SPRINGDALE—STATE—(325-0250). *The Dead Pool; Bull Durham.*

815. STAMFORD—AVON—(324-9205). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

816. STAMFORD—CINEMA—(324-3100). #1—*Coming to America.* #2—*Die Hard.* #3—*Cocktail; The Big Blue.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Tucker: The Man and His Dream.* #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Coming to America.* #4—*Young Guns.* #5—Through 8/25: *The Blob; Bambi.* Beg. 8/26: *Hero and the Terror.* #6—*Who Framed Roger Rabbit.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Tucker: The Man and His Dream.* #2—*Coming to America.* #3—*Cocktail; Big Top Pee-Wee.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—Program Unavailable. #3—(227-9619). *A Fish Called Wanda.* #4—(226-6666). *Who Framed Roger Rabbit.*

821. WESTPORT—POST—(227-0500). *Coming to America.*

822. WILTON—CINEMA—(762-5678). *Die Hard.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Tucker: The Man and His Dream.* #2—*Mac and Me.* #3—*Die Hard; A Nightmare on Elm Street 4: The Dream Master.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Coming to America.* #2—*Die Hard; Big Top Pee-Wee.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Coming to America.* #2—*Mac and Me; The Blob.* #3—*A Fish Called Wanda.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Clean and Sober.* #8—*Cocktail.* #9—*Midnight Run.*

903. JERSEY CITY—STATE—(653-5200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*The Blob.* #3—*Young Guns.* #4—Through 8/25: *Who Framed Roger Rabbit.* Beg. 8/26: *Hero and the Terror.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Midnight Run.* #2—*Bambi; The Big Blue.* #3—*A Fish Called Wanda.* #4—*The Blob.* #5—*Cocktail.* #6—*The Dead Pool; Mac and Me.* #7—*Young Guns.* #8—*Clean and Sober.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Married to the Mob.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Tucker: The Man and His Dream.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Bull Durham.' The Blob.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Cocktail.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 8/25: *The Blob.* Beg. 8/26: *Hero and the Terror.*

913. IRVINGTON—CASTLE—(372-9324) #1—*The Blob; The Unholy.* #2—*A Nightmare on Elm Street 4: The Dream Master; Critters 2.*

914. LIVINGSTON—COLONY—(992-0800). *Cocktail.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Die Hard.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Midnight Run.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Big Blue.* #2—*Big.* #3—*Mac and Me; Bambi.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Cocktail.* #2—*Die Hard; Mac and Me.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Clean and Sober.* #2—*Young Guns.* #3—*Die Hard.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Clean and Sober.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Mac and Me; Bull Durham.*

931. CRANFORD—CRANFORD—(276-9120). #1—*A Fish Called Wanda.* #2—*Midnight Run.*

932. ELIZABETH—ELMORA—(352-3483). *Bambi; Midnight Run.*

933. LINDEN—QUAD—(925-9787). #1—*Die Hard.* #2—*Midnight Run; A Nightmare on Elm Street 4: The Dream Master.* #3—*Cocktail; Mac and Me.* #4—*The New Adventures of Pippi Longstocking; Bambi.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Boyfriends and Girlfriends.*

936. UNION—UNION—(686-4373). #1—*Coming to America.* #2—*Mac and Me; Bull Durham.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 8/25: *The Blob.* Beg. 8/26: *Stealing Home.* #2—*Big.* #3—*Who Framed Roger Rabbit.*

938. WESTFIELD—TWIN—(654-4720). #1—*Cocktail; Bambi.* #2—*Cocktail.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.*

951. CLOSTER—CLOSTER—(768-8800). *Married to the Mob.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Midnight Run.* #3—*A Fish Called Wanda.* #4—*Tucker: The Man and His Dream.*

953. EMERSON—TOWN—(261-1000). #1—*Tucker: The Man and His Dream.* #2—*Young Guns.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Young Guns.* #2—*Clean and Sober.*

958. OAKLAND—TWIN—(337-4478). #1—*The Big Blue; Bambi.* #2—*Clean and Sober.*

959. PARAMUS—CINEMA 35—(845-5070). *A Nightmare on Elm Street 4: The Dream Master.*

961. PARAMUS—BERGEN MALL—(845-4449). *Die Hard.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Clean and Sober.* #2—*A Fish Called Wanda.* #3—*Who Framed Roger Rabbit.* #4—*Cocktail.* #5—*Midnight Run.* #6—*Young Guns.* #7—*Tucker: The Man and His Dream.* #8—*Coming to America.* #9—*Married to the Mob.* #10—*Young Guns.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Big.* #2—*The Blob.* #3—*The Big Blue.*

964. RAMSEY—CINEMA—(825-2090). *A Fish Called Wanda.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Big.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Tucker: The Man and His Dream.* #2—*Cocktail.* #3—*The Big Blue.* #4—*Die Hard.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Who Framed Roger Rabbit.* #2—*Mac and Me; Midnight Run.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Big; Mac and Me.* #2—*The Big Blue; Bambi.* #3—*The New Adventures of Pippi Longstocking.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Mac and Me; Cocktail.* #4—*Die Hard.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Bambi.* #3—*Midnight Run; Big Top Pee-Wee.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Clean and Sober.* #2—*Who Framed Roger Rabbit.* #3—Through 8/25: *Big.* Beg. 8/26: *Stealing Home.* #4—*Cocktail.*

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 24 min.; 1988) A combination of live action and animation in a retelling of Lewis Carroll's *Alice in Wonderland.* With Kristyna Kohoutova. Animated by Bedrich Glaser. Dir. Jan Svankmajer. **11**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien, is a mama's boy, a proud, intelligent child who bristles when a new boy with intelligence equal to his own, Bonnet, enters his class. Bonnet, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **43**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **82, 630, 752**

BANDITS—(1 hr. 38 min.; 1988) In French, Eng. subtitles. When his wife is killed in a clumsy robbery, a bandit of the Paris underworld hides his daughter in a remote Swiss boarding school and embarks on an odyssey of revenge. With Jean Yanne, Marie-Sophie L., and Patrick Bruel. Screenplay by Claude LeLouche and Pierre Uytterhoeven. Dir. LeLouche. **50**

BETRAYED—(1 hr. 57 min.; 1988) An undercover operative falls in love with the subject of her investigation, a seemingly conservative Midwesterner who is secretly involved in terrorist activities. With Debra Winger and Tom Berenger. Written by Joe Eszterhas. Dir. Constantin Costa-Govras. R. **7, 36, 60, 66, 85, 210, 220, 317, 509, 625, 634, 700, 703**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. **10, 37, 48, 84, 112, 219, 304, 310, 314, 317, 320, 406, 501, 503, 508, 513, 514, 515, 516, 527, 530, 606, 610, 612, 615, 616, 625, 702, 708, 709, 720, 724, 817, 820, 918, 921, 937, 963, 966, 972**

THE BIG BLUE—(1 hr. 59 min.; 1988) A man obsessed with the outlawed sport of free-diving—diving without the use of oxygen tanks—must choose between his love of the ocean and the woman who loves him. With Jean-Marc Barr and Rosanna Arquette. Screenplay by Jim Neu. Dir. Andrew Horn. PG. **20, 35, 44, 85, 112, 210, 215, 217, 220, 300, 302, 312, 313, 512, 517, 520, 526, 530, 606, 608, 621, 625, 634, 635, 636, 722, 724, 753, 801, 816, 904, 918, 958, 963, 967, 969**

THE BLOB—(1 hr. 38 min.; 1988) A remake of the 1958 space invader story about a malignant life form that lands in a rural American town. With Shawnee Smith, Donovan Leitch, and Kevin Dillon. Screenplay by Chuck Russell and Frank Darabont. Dir. Russell. R. **6, 33, 90, 108, 112, 216, 300, 312, 313, 316, 406, 505, 530, 606, 608, 625, 636, 763, 818, 902, 903, 904, 906, 912, 913, 937, 963**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534, 935**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **37, 51, 84, 87, 313, 320, 515, 521, 611, 721, 725, 753, 761, 807, 811, 814, 906, 930, 936**

THE BURGLAR—(1 hr. 29 min.; 1987) In Russian, Eng. subtitles. A look at disaffected Soviet youths, including the burgeoning punk movement. With Konstantin Kinchev. Written by Valery Priyemykhov. Dir. Valery Ogorodnikov. **1**

CLEAN AND SOBER—(2 hr. 5 min.; 1988) Michael Keaton gives a definitive performance as a cokehead whose high has calcified into arrogance. The movie is TV-drama stuff about overcoming weakness—it's unexciting and visually dead—but Keaton, as the selfish, cocky hipster (a Philadelphia real-estate salesman), never loses his edge. Because he doesn't go weepy, yearning for redemption, you can watch his story without being humiliated by the squareness of it. With Morgan Freeman (wasted) as a counselor in the detox center and Kathy Baker, whose face is worn by experience, as the masochistic girl Keaton meets there. Written (without sermons) by Tod Carroll. Directed by Glenn Gordon Caron. (8/22/88) R. **7, 7, 31, 61, 85, 101, 106, 112, 200, 213, 218, 219, 300, 301, 310, 316, 318, 406, 503, 505, 506, 510, 517, 520, 523, 527, 533, 603, 606, 608, 610, 612, 621, 625, 627, 631, 700, 705, 706, 707, 714, 723, 724, 756, 760, 802, 808, 902, 904, 920, 921, 956, 958, 962, 972**

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laugher, *Perfect.* Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole—and learns to flip ice cubes into a glass held behind his back and stand on the bar and recite poetry. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue, who, in her bathing suit, looks as fresh and abundant as Esther Williams emerging from MGM foam. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes, who shows that she's a bad egg by kneeling down by his bed and sinking her teeth into his crotch. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of slick, corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, an adaptation of his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. **5, 25, 36, 55, 66, 83, 101, 112, 200, 204, 206, 214, 219, 220, 302, 307, 312, 313, 400, 406, 504, 507, 512, 516, 517, 519, 527, 528, 530, 601, 606, 608, 610, 613, 618, 619, 621, 625, 634, 700, 703, 706, 708, 715, 722, 753, 759, 801, 816, 819, 902, 904, 910, 914, 919, 933, 938, 938, 962, 967, 970, 972**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley) we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **11, 33, 33, 60, 67, 85, 90, 100, Read 101, 101, 108, 112, 210, 211. 215, 216, 219, 221, 222, 303, 304, 305, 306, 314, 406, 505, 509, 511, 601, 517, 521, 530, 603, 606, 608, 611, 625, 706, 711, 714, 723, 725, 812, 816, 818, 819, 821, 901, 902, 905, 911, 921, 936, 962**

COMMISSAR—(1 hr. 50 min.; 1967) Completed in 1967, Alexander Askoldov's film was shown once, banned by the Soviet authorities, and shelved for two decades. Given the movie's troubled history, and the heroic persistence of the ornery Askoldov, it would be nice to report that *Commissar* is a great work. But it's actually something of a mess—jagged, overwrought, bombastic. During the Civil War, in 1922, a ruthless female commissar, humiliated by an unwanted pregnancy, moves in with a Jewish family in the Ukraine and has her baby. The Jews are the salt of the earth—humane, life-loving, poetic—and under the influence of this family, the commissar almost melts. This simple tale (adapted from a story by Vladimir Grossman) is overburdened with huge dream episodes in a hyped-up, clangorous expressionist style—visions of riderless horses, visions of the Holocaust itself. Presumably, it was the sympathetic treatment of the Jews that got Askoldov into so much trouble in the Brezhnev years. Yet *Commissar* says nothing explicit about the Soviet complicity in the destruction of the Jews. In the Gorbachev era, free to work again, Askoldov may be able to make his meanings clearer. (8/8/88) **81**

CROSSING DELANCY—(1 hr. 36 min.; 1988) A comedy about a single Jewish woman living in New York whose matchmaking grandmother fixes her up with a Lower East Side picklemaker. With Amy Irving and Peter Reighert. Screenplay by Susan Sandler. Dir. Joan Micklin Silver. PG. **49**

THE DEAD POOL—(1 hr. 50 min.; 1988) Perfunctory Dirty Harry movie. Clint Eastwood doesn't bring pent-up rage to the role anymore—he kills the usual scum dispassionately, as if he were disposing of a sewage problem. The story makes a few jokes about the egocentricity of film people and the callousness of TV news people. Only Harry has true feeling. With Liam Neeson and Patricia Clarkson. Dir. Buddy Van Horn. (7/25/88) R. **30, 42, 111, 530, 611, 620, 623, 714, 725, 814, 904**

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves--mostly German, and led by a suave ex-terrorist (Alan Rickman)--invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650 million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harrassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who is a culture snob and sadist and hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the buildings—the air shafts, the roof, the maze-like unfinished floors. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 22, 33, 53, 66, 89, 90, 100, 102, 106, 111, 112, 200, 207, 209, 211, 213, 218, 219, 220, 222, 300, 303, 304, 306, 309, 314, 316, 318, 404, 406, 503, 505, 506, 514, 517, 527, 530, 532, 600, 604, 606, 608, 610, 621, 625, 631, 633, 634, 705, 706, 708, 714, 723, 724, 724, 755, 758, 803, 806, 809, 816, 818, 822, 900, 901, 902, 905, 915, 919, 920, 933, 954, 961, 967, 970**

FAMILY VIEWING—(1 hr. 86 min.; 1988) A black comedy about the relationship between humans and their television equipment. With David Hemblen, Aidan Tierney, and Gabrielle Rose. Written and directed by Atom Egoyan. **4**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly but the British are generally more skilled—especially Maria Aitken as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. (7/18/88) **24, 64, 80, 112, 200, 206, 213, 301, 311, 401, 505, 509, 512, 517, 523, 530, 606, 608, 613, 618, 621, 625, 634, 635, 638, 700, 706, 718, 722, 724, 753, 762, 801, 808, 820, 902, 904, 917, 931, 952, 962, 964, 970, 971**

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Lavish but muffled adaptation of Evelyn Waugh's masterly 1934 novel. Charles Sturridge, the director (earlier he did *Brideshead Revisited* for televison), doesn't seem to have realized that Waugh was a satirist. He treats this savage story of the disintegration of an upper-class marriage very blandly. James Wilby, as Tony Last, Waugh's noble but dim country-gentleman hero, has a lost look in his eyes that can be touching, but Wilby makes too great a demand on our tolerance. Kristin Scott Thomas as his straying wife Brenda has an enchanting smile but she is too gentle. Sturridge has retreated into false respect for nastily conceived characters—he turns Evelyn Waugh into a humanist. The result is that certain bizarre happenings and remarks in the movie seem at odds with the somberly luxurious tone. Waugh's vicious wit winds up wrecking the complacent surface. With Rupert Graves as Brenda's insipid society lover, Anjelica Huston as a blunt American aviatrix, and Alec Guinness as the sinister madman who forces Tony to read Dickens to him deep in the Brazilian jungle. (7/18/88) PG. **11, 50**

HERO AND THE TERROR—(1 hr. 36 min.; 1988) A detective, haunted by nightmares of his successful capture of a psychopathic killer, must face these demons when the killer escapes from prison. With Chuck Norris and Brynn Thayers. Screenplay by Dennis Syryack and Michael Blodgett. R. **33, 91, 106, 111, 209, 210, 218, 220, 222, 300, 306, 312, 316, 406, 503, 506, 508, 517, 532, 604, 610, 625, 628, 724, 818, 903, 912**

HOT TO TROT—(1 hr. 23 min.; 1988) The talking horse is back; this time his name is Don and he advises his stockbroker friend in everything from love to current market conditions. With Bob Goldthwait, Dabney Coleman, and the voice of John Candy. Screenplay by Steven Neigher, Hugo Gilbert, and Charlie Peters. Dir. Michael Dinner. PG. **6, 33, 87, 304, 312, 517, 604, 625**

THE LAST TEMPTATION OF CHRIST—(2 hr. 40 min.; 1988) Reviewed in this issue. R. **41**

MAC AND ME—(1 hr. 39 min.; 1988) The story of a special friendship between a wheelchair-bound young boy and an impish alien that has been kidnapped and brought to this planet. With Jade Calegory, Christine Ebersole, and Jonathan Ward. Written by Stewart Raffill and Steve Feke. Dir. Raffill. PG. **5, 40, 51, 87, 100, 108, 112, 204, 207, 216, 305, 313, 320, 509, 511, 521, 530, 534, 606, 608, 618, 621, 627, 636, 636, 706, 709, 714, 753, 764, 812, 900, 902, 904, 918, 919, 930, 933, 936, 968, 969, 970**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is the Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbleized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia hitman husband (Alec Baldwin) is "iced"—murdered—by the Mafia boss Tony "the Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge, like Harold Lloyd trying to rescue a girl. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. **24, 36, 36, 62, 85, 112, 200, 203, 214, 217, 304, 305, 313, 400, 402, 509, 512, 514, 526, 530, 606, 608, 612, 616, 638, 702, 703, 706, 709, 753, 759, 905, 916, 951, 952, 962, 971**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia acountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot and a bit of a yenta, envelopes the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). Brest's instincts are at work with the movie's genre conventions. A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. With bushy-browed Dennis Farina as a Chicago Mr. Big, Joe Pantoliano as a scummy bailbondsman, and John Ashton as a rival bounty hunter. (8/1/88) **10, 20, 31, 52, 89, 112, 210, 213, 219, 220, 221, 302, 304, 307, 308, 314, 317, 322, 404, 406, 501, 504, 506, 509, 512, 513, 517, 519, 523, 524, 530, 601, 606, 608, 610, 612, 616, 621, 625, 627, 639, 705, 706, 709, 716, 723, 724, 800, 807, 810, 902, 904, 916, 917, 931, 932, 933, 952, 962, 968, 970, 971**

MONKEY SHINES—(1 hr. 53 min.; 1988) When a young law student becomes paralyzed, he is given a trained monkey to help him, and he and the monkey develop a telepathic bond. With Jason Beghe, John Pankow, and Kate McNeil. Written and directed by George A. Romero. R. **33, 47 530**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **63**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **3, 20, 26, 32, 67, 85, 90, 91, 92, 103, 104, 107, 108, 112, 204, 207, 208, 210, 211, 214, 216, 216, 217, 220, 222, 300, 305, 306, 314, 315, 322, 404, 505, 508, 510, 511, 530, 530, 531, 532, 604, 606, 608, 610, 621, 625, 637, 705, 706, 711, 715, 723, 724, 803, 815, 818, 900, 902, 903, 905, 913, 933, 950, 959**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) High-toned, philosophically morose version of the kind of "international intrigue" that Warner Bros. made much more entertainingly 45 years ago on the wildly inauthentic backlots of Burbank. Ben Kingsley is the perfect gentleman Pascali, a seedy Turk who lives on a Greek island in 1908 and sends back reports to the sultan in Istanbul regarding the activities of the sultan's subjects (rebellious Greeks, foreign visitors). Though he is regularly paid, Pascali has received no acknowledgement of his work in twenty years. For all he knows, the reports are unread. He falls in with two ambiguous Europeans—a wandering Englishman (Charles Dance), who calls himself an archaeologist and who may or may not be a swindler redeemed by his love of art, and a beautiful painter (Helen Mirren), who may or may not believe in Greek independence. After many cryptic and punctilious scenes, much sunsetting-on-the-empire wistfulness, the movie comes to a suitably absurd conclusion. Kingsley is fine, but Pascali is too abstract a figure of futility to mean much. From a novel by Barry Unsworth. Directed by James Dearden. Shot on the islands of Rhodes and Simi. PG-13. (8/15/88) **55**

THE RESCUE—(1 hr. 38 min.; 1988) When high-ranking officers of a special Navy task force are captured in enemy waters off North Korea, their children develop a rescue plan to bring their fathers home. With Kevin Dillon, Christina Harnos, and Marc Price. Screenplay by Jim Thomas and John Thomas. Dir. Ferdinand Fairfax. PG. **49**

STEALING HOME—(1 hr. 55 min.; 1988) An irresponsible ex-ballplayer reminisces about his teenage friends when he is asked to dispose of his best friend's ashes. With Mark Harmon and Jodie Foster. Written and directed by Steven Kampmann and Will Aldis. PG-13. **10, 53, 89, 106, 200, 218, 219, 304, 309, 316, 318, 406, 503, 516, 517, 528, 600, 610, 625, 702, 708, 709, 724, 937, 972**

A SUMMER STORY—(1 hr. 35 min.; 1988) In the rural Devon countryside in the days before World War I, an aristocratic young man experiences the joy and pain of first love. With Imogen Stubbs, James Wilby, and Susannah York. Screenplay by Penelope Mortimer. Dir. Piers Haggard. PG-13. **11, 43**

THE THIN BLUE LINE—(1 hr. 54 min.; 1988) A reconstruction of the police investigation of the brutal 1976 murder of a Dallas policeman. With Adam Goldfine. Written and directed by Errol Morris. **81**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min., 1988) As fast, sleek, and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As Jeff Bridges plays Tucker—a large, bluff, impersonal man, with big hands, a big face, and a smile as broad as a billboard—Tucker has no depths. He's pure buoyant energy, a hero right off a *Life* magazine cover who turns out to be just as wonderful as his reassuring smile. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker in Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. **24, 62, 85, 102, 112, 203, 210, 219, 220, 302, 308, 314, 317, 401, 406, 505, 509, 510, 512, 516, 518, 601, 606, 608, 612, 617, 618, 621, 625, 635, 702, 706, 709, 715, 718, 721, 755, 762, 801, 817, 819, 900, 905, 952, 953, 954, 962**

THE WASH—(1 hr. 34 min.; 1988) After forty years of marriage to a stubborn, unaffectionate husband, a sixty-year-old woman struggles to find the courage to begin a new life. With Mako and Nobu McCarthy. Written by Philip Kan Gotanda. Dir. Michael Toshiyuki Uno. **46**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940-41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked with Radford on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **54**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. **21, 34, 53, 88, 100, 101, 106, 108, 112, 200, 204, 206, 207, 211, 214, 219, 222, 304, 309, 309, 314, 317, 318, 400, 406, 502, 504, 505, 509, 517, 523, 524, 533, 533, 600, 606, 608, 610, 615, 625, 706, 708, 723, 724, 757, 802, 805, 808, 809, 818, 820, 902, 903, 905, 917, 937, 962, 968, 972**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man. Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) **11, 45, 533, 719**

THE YEAR MY VOICE BROKE—(1 hr. 43 min.; 1988) A coming-of-age tale that takes place in the Australian outback involves a young girl with a mysterious background and her childhood friend who loves her from afar. With Noah Taylor, Loene Carmen, and Ben Mendohlson. Written and directed by John Duigan. PG-13. **55**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, lead by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **5, 33, 52, 65, 87, 90, 91, 92, 103, 106 111, 112, 200, 204, 207, 208, 209, 214, 218, 219, 220, 222, 300, 306, 312, 313, 315, 322, 406, 503, 504, 514, 517, 523, 527, 532, 533, 533, 602, 606, 608, 610, 616, 621, 625, 628, 631, 634, 639, 706, 709, 715, 722, 724, 756, 803, 815, 818, 903, 904, 920, 950, 953, 956, 962, 962**

REVIVALS

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **36, 42, 111, 200, 206, 312, 504, 505, 509, 511, 523, 530, 608, 611, 620, 621, 623, 625, 636, 709, 714, 721, 811, 818, 904, 918, 932, 933, 938, 958, 969, 971**

DAY OF WRATH—(1 hr. 43 min.; 1943) A masterpiece that has almost been forgotten. Carl Dreyer's film about a young woman whose erotic drives cause her to be accused of witchcraft has extraordinary psychological density and overwhelming suspense. The black-and-white compositions have been designed to look like Rembrandts. With Lisbeth Movin. **8**

THE FOUNTAINHEAD—(1 hr. 54 min.; 1949) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like, "I want to feel your strength!" Dir. King Vidor. **2**

FURY—(1 hr. 34 min.; 1936) The first film made in America by German Expressionist director Fritz Lang is a furiously exciting attack on mob violence and intolerance. With Spencer Tracy as the man who is almost lynched by mistake and takes his revenge against a small town. The thirties indignation hasn't faded. **2**

JEZEBEL—(1 hr. 43 min.; 1938) One of Bette Davis's three best performances (with *The Letter* and *The Little Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **8**

THE LADY EVE—(1 hr. 37 min.; 1941) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **8**

THE LETTER (1940)—(1 hr. 35 min.) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Screenplay by Howard Koch from the story and play by W. Somerset Maugham. Dir. William Wyler. **8**

NO TIME FOR COMEDY—(1 hr. 33 min.; 1940) In this charming version of S. N. Behrman's play, Rosalind Russell plays the attractive, brainy wife of naive playwright Jimmy Stewart. When confronted by her rival, the itsy-bitsy, neurasthenic Genevieve Tobin, Russell just shrugs and says, "And you can even cry! Well, I'm done for." A sharp but sympathetic look at the war between women for men. Dir. William Keighley. **8**

POPEYE-(1 hr. 54 min.; 1980) Robert Altman's odd, grouchy version of the wonderful old E.C. Segar comic strip, starring Robin Williams as Popeye, the grizzled swabby with heroic forearms, and Shelley Duvall as the sublime Olive Oyl. Altman has tried to achieve the feeling of cartoon movement with live action: Limbs jerk outward like semaphores, people flip hands over feet, bodies go flying across the landscape. Yet most of this movement isn't *funny*—it's peculiar and sad, a vision of life as spastic confusion. Written by Jules Feiffer; musical numbers by Harry Nilsson. With Ray Walston and Paul Dooley. **2**

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min.; 1954) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **8**

THE WORLD ACCORDING TO GARP—(2 hr. 16 min.; 1982) Violent and sentimental, ambitious but muddled adaptation of John Irving's novel about the feminist hero, nurse Jenny Fields (Glenn Close), and her bastard son, T. S. Garp (Robin Williams). The events of the story on film feel arbitrary and jerky, but Glenn Close triumphs, and John Lithgow, as a transsexual, is touching and funny. Dir. George Roy Hill. **2**

THEATER
LISTINGS

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BROADWAY

Now Playing

AIN'T MISBEHAVIN'—Nell Carter stars in the tenth-anniversary revival of the 1978 musical revue, in a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre DeShields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $30 to $45. **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45; through Labor Day, and perhaps beyond. **Vivian Beaumont Theater** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Karen Ludwig, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, $27.50 to $40; Saturday at 2, $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, $27.50 to $37.50, Saturday at 2, $25 to $35, Wednesday at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **Winter Garden Theater,** Broadway and 58th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage– and other disasters; directed by Woodie King, Jr. There are two couples, one the older/"we" generation, the other the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. At the **Shubert Theater**, 225 West Forty-Fourth Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Dick Cavett is the narrator, Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father); Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, and Sun. at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $30 for all performances except Saturdays which are $33. **Circle in the Square Theater**, 1633 Broadway (239-6200). 2 hrs. 55 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes Theater,** 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

AIN'T NOBODY LOVES YOU LIKE A MAMA BUT YOUR MAMA—Raymond E. Carver's play takes place in Texas and centers on a middle-aged professor who has lost both his wife and his son and is moved in on by his late son's wife and her twin infants; directed by the author. Featured in the cast are Jeffrey Koep, Paula Rabb, Libba Carver, and Rob Scott. Thursday through Saturday at 8; Sunday at 3; $10.**Samuel Beckett Theater,** 410 West Forty-Second Street (279-4200).

THE DIARY OF A MADMAN—In a one-man show, Drew Dix performs a version of Gogol's classic novel, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness; directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; $10. **Theater in Action**, 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30. At the **John Houseman Theater**, 450 West Forty-Second Street (564-8038). ●

AN EVENING WITH JESSE JAMES—Jim Neu's portrait of Jesse that hasn't been seen before; directed by Wendell Cordtz. It portrays the James brothers after they've become respectable. The playwright plays Jesse, and featured in th cast are Bill Rice, Charles Allcroft, Bernie Holmberg, and Mary Tepper. Friday and Sunday at 8, Saturday at 10; $8; 9/2 through 25. **Performance Space 122,** 150 First Avenue (477-5288).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Fridayat 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—At last, this always gala show has come to off Broadway, as a full-length version, after many a year at Palssons Supper Club; written and directed by Gerard Alessandrini. The revue features skits, parodies, and spoofs on Madonna, Jackie, Mason, Sarah Brightman, et al. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28; from 9/6. **Theater East,** 211 East 60th Street (246-0102).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Bruce Weitz and Carol Kane as the unsettled couple. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa). There's a vindictive mistress (Wendy Parks) in the picture, as well as an ultimate prosecutor (Tom Gebbe). The director is Vincent Bossone. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; $16 to $19. **South Street Theater,** 424 West Forty-Second Street (279-4200).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West Forty-Fourth Street (239-6200).

THE GRAND TOUR—A revival of the Broadway 1979 musical, with music and lyrics by Jerry Herman and a book by Mark Bramble and the late Michael Stewart, based on the S. N. Behrman play *Jacobowsky and the Colonel*; directed by Ran Avni. Featured in the cast are Stuart Zagnit, Patricia Ben Peterson, and Paul Ukena Jr. Tuesday, Wednesday, Thursday, and Saturday at 8, Sun. at 2 and 7; $16 and $19. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sun. at 3; $15; through September. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LUNATIC AND LOVER—A play about the playwright August Strindberg by Michael Meyer, his translator and biographer; directed by Andy Jordan, with Richard M. Davidson as Strindberg. Featured in the cast are Joseph McKenna, Eileen Dunn, Robert Mason, Tessie Hogan, and Diana LaMar. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; through 9/3; $10. **Riverwest Theater,** 155 Bank Street (243-0259).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MISTRESS OF THE INN—Tovah Feldshuh has the title role in Carlo Goldoni's comedy, set in 18th-century Florence inside a pensione. The wealthy and independent widow, charming and beautiful, is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Gabriel Barre, Richard Levine, George Ede, and Philip Kerr. Tuesday through Saturday at 8; Wednesday, Saturday and Sunday at 2; $20 to $28; through 9/11. **Roundabout,** 100 East Seventeenth Street (420-1883). **IRLS**

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $30. **Circle-in-the-Square Downstown Theater,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. Featured in the cast are Eddie Cobb, Hans Tester, Mark Irish, John Speredakos, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; through 9/4; $12.50. **Courtyard Theater,** 39 Grove Street (869-3530).

PAUL ROBESON—Phillip Hayes Dean's play stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, scholar; with pianist Ernie Scott; directed by Harold Scott. Tuesday through Saturday at 8, Sunday at 3; $24.50. **South Street Theater**, 424 W. 42nd St. (564-8038).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's on hand in this one. Friday and Saturday at 8, Sunday at 3 and 7:30; through 8/29; $10 and $12. **Westside Theater**, 252 West Eighty-First Street (874-7290).

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitatants are railing against the economic hardships that are increasingly nipping at their heels. Featured in the cast are Betsy Aidem, Michael Wincott, Gerry Bamman, Jack Wallace, Joan Cusack, and Jayne Haynes. Spectators may follow the action physically, or, if they wish, just sit and watch. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; $25; through 9/18. **La MaMa Annex Theater,** 66 East Fourth Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, and Kathy Bates, plus the author. Monday through Saturday at 8, Wednesday and Saturday at 2; $25 to $29.50. **Promenade Theater,** 2162 Broadway at Seventy-Sixth Street (580-1313).

SANDRA BERNHARD—*Without You I'm Nothing*: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl)*. Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast areTandy Cronyn, Ava Haddad, Stephen Pearlman, Amy Ryan, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, Wednesday at 2, $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

SLASHER—A musical take-off of horror movies; book by Michael Hillyer, Biff Parulol, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Tom Mazziotti. Featured in the cast are Carl T. Evans, Peter Michael Marino, Morgan LaVere, and Caron Traeger. Wednesday through Friday at 8; Saturday at 7 and 10; $15 to $18; through 9/9. **Perry Street Theater,** 31 Perry Street (691-2509).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

STRANGER HERE MYSELF—Angelina Reaux, in a one-woman show devoted to the music of Kurt Weill, plays a lonely woman in a hotel room, singing his songs, some in English and some in French and German. Pianist is Christopher Berg; accordion players are Bill Swindler and William Schimmel; percussion is by Bill Ruyles. Tuesday, Wednesday, Friday, and Saturday at 8, Sunday at 7; $20 to $25; through 8/28. **Susan Stein Shiva/Public Theater**, 426 Lafayette Street (598-7150).

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $24 to $27.50; from 9/6. **Stage Left at the Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis and choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all performances except Saturdays, which are $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory** on Park Avenue and Sixty-Sixth Street (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow, with the troupe performing twenty numbers exploring gay and lesbian culture. Tuesdays through Fridays at 8, Saturdays at 7 and 10, Sundays at 4 and 7; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* which is equally funny and imaginative. Both are directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **The Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMERICAN THEATER OF ACTORS—Shakespeare's comedy, *The Merry Wives of Windsor,* tells of Falstaff (David Teschendorf) and his plot to seduce the Windsor wives and thus loosen the purse strings of their husbands. Featured in the cast are Wilbur Henry, Veronica Bach, Andrew Winkler, Angie Kristic, Jaffe Cohen, and Allan Michael Grossman. Wednesday through Saturday at 8; $8; through 8/27. **Outdoor Theater,** 314 West Fifty-Fourth Street (581-3044).

EL JARDIN—Through 8/28: Carlos Morton's play with music, based upon the story of Adam and Eve as seen from the perspective of the contemporary Chicano experience; directed by Jorge Huerta and choreographed by Martial Roumaine, and presented in both English and Spanish. Featured in the cast are Irma-Estel LaGuerre, Carlos Carrasco, Jack Landron, and Tony Mata. This is part of the Puerto Rican Traveling Theater's summer tour which plays economically disadvantaged areas and it's free. For information on dates and locations, call 354-1293.

FREE SHAKESPEARE IN THE PARK—Through 9/4, *King John* (whose reign was rich in intrigue and rife with deceit), featuring Kevin Conway (as King John), Moses Gunn, Mariette Hartley, Jane White, Jay O. Sanders, and Joe Morton. This is the fifth production of Papp's thirty-six-play Shakespeare Marathon, and the last of the park's summer series; you'll see the rest down at the Public Theater. Tuesdays through Sundays at 8. Tickets, one per person, are distributed free every night at 6:15 at the theater. **Delacorte Theater,** in Central Park (enter the park at 81st Street and Central Park West, or, on the other side, at 79th Street and Fifth Avenue) (861-7277).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8; Saturday at 3 and 8:30; Sunday at 2:30 and 7; $15 to $20; through 9/25. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo*; Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala,* a 1910 zarzuela by Perrin, Palacios, and Vives. From 8/20, add *La Generala Alegre (The General's Merry Wife)*, the 1910 zarzula, music by Amadeo Vives, and libretto by Perrin and Palacios--in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

SECOND STUDIO FOR ACTORS—Revival of Herb Gardner's *A Thousand Clowns,* comedy about a television writer's attempts to deal with society's strictures by evasion; directed by Stephen Michals. Featured in the cast are Jim Mineo and Deborah LaCoy. Wednesday through Saturday. at 8, Sunday at 3; through 8/28; $10. **Second Studio for Actors,** 163 West Twenty-Third Street (463-7050).

THIRTEENTH STREET REPERTORY COMPANY—Israel Horovitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; $10. And through 9/4, Ann Harson's *Monkeyshines*; three one-act farces, Italian style; directed by Gregg Ward. Wednesday through Sunday at 7; $10. **13th Street Theater,** 50 West Thirteenth Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE CREDITORS— Elizabeth De Charay stars in Strindberg's play, directed by Steven Baker, which tells of the destruction of a marriage by an ex-husband bent on revenge. Featured in the cast are the director, Robert Wilde, and Wayne North. Thursday through Sunday at 8; $5; through 10/30. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

DUBARRY WAS A LADY—The first New York revival of the 1939 Cole Porter musical, with book by Herbert Fields and B. G. De Sylva; directed by Barbara Vann. Thursday through Saturday at 8; $10; through 9/10. **Medicine Show,** 353 Broadway (431-9545).

THE HOME SHOW PIECES—Written and directed by David Greenspan: A cycle of four plays that chronicle the psychological development of their principal character.Each episode is located in a different area of "the home". Featured in the cast are Kathleen Tolan, David Greenspan, and Ron Bagden. Wednesday through Sunday, 9/7 through 11, 14 through 18, 21 through 25, at 7:30; $8 to $10. **Home for Contemporary Theater and Art,** 44 Walker Street (431-7434).

NEW COMEDIES—Ethyl Eichelberger has written and stars in this play, based on George S. Kaufman and Moss Hart's *Royal Family* and Corneille's *Nicomedes.* Featured in the cast are Katie Dierlam, Phoebe Legere, Helen Schumacher, Michael Osano, and Gerard Little. Thursday through Sunday at 9:30; through 8/28; $8. **Performance Space 122 Theater,** 150 First Avenue (477-5288).

OTHELLO—Shakespeare's tragedy, directed by Elliot J. Cohen. Featured in the cast are Autry Davis as Othello, Ed Wasser as Iago, and Gabriele Brite as Desdemona. Thursday through Saturday at 8, Sunday at 3; through 8/28; $8. **Harlem Y.M.C.A.,** 180 West 135th Street (989-5424).

PIZARRO IN PERU—August von Kotzebus's drama about the conquest of the Incas. Thursday through Saturday at 8, Sunday at 3; $8; through 9/4. **Theater 22,** 54 West 22nd Street (243-2805).

TRIPLE BILL—Three plays dealing with lesbian and gay relationships, all of them written and directed by Robert Perring: *Juia Calls, The Late Lonely Performance,* and *My Brother's Keeper.* Featured in the casts are Steve Burton, Gregory Colonka, Joe Severino, Ed Snyder, Jewels Crowe, and Frank Pisano. Thursday through Saturday at 7:30; Sunday at 4; through 8/28; $10. At the **Eighteenth Street Playhouse,** 145 West Eighteenth Street (695-2484).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GREG SKOL—Collages that combine found photographs with text, printmaking, and painting; through 8/27. Lawrence, 423 E. 81st St. (772-2325).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922–1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10-5.

JOHN WALKER/NANCY GRAVES—Recent works by both; through 9/2. Knoedler, 19 E. 70th St. (794-0550).

SoHo and TriBeCa

RICHARD DEQUATTRO—Recent paintings of Florida beach scenes; through 9/20. Jack, 138 Prince St. (966-4235).

CAMILLE ESKELL/JOE GALE—Recent paintings by both; through 9/23. Siegel & Upton, 56 Thomas St. (227-7292).

REE MORTON—Sketchbooks by this artist who died in 1977, in an exhibition curated by Cynthia Carlson and Allan Schwartzman; through 8/27. Franklin Furnace, 112 Franklin St. (925-4671).

Other

ANNE KELLOGG—Figure studies completed just before the artist lost her eyesight in 1984; through 8/28. Focal Point, 321 City Island Ave., Long Island City, N.Y. (885-1404), Tue.-Sun. 12-6.

MALCAH ZELDIS—A retrospective of paintings by this self-taught artist, with themes that explore childhood, religion, and historical events; through 9/9. 80 Washington Square East (998-5747), Mon.-Fri. 11-5.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050), Mon.-Fri. 9:30-5:30. 20th-century American and European paintings, drawings, and sculpture, by Berthot, Dubuffet, Jeanclos, Nevelson, others; through 8/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.-Fri. 10-5. Paintings, sculpture, drawings, and collages by Allan, Anderson, Herder, Kulicke, Roseman, Shikler, Traylor, York; through 9/2.

MCCARRON—1014 Madison Ave. (772-1181), Mon.-Sat. 9:30-6. Drawings from the 16th-20th centuries, by Goltzius, Lorraine, Rembrandt, Whistler, others; through 8/31.

SPANIERMAN—50 E. 78th St. (879-7085), Mon.-Thur. 9-5, Fri. 9-3. Works by artists on the gallery's staff; through 8/29.

57th Street Area

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works by Chin, Cole, Krueger, Kumata; through 8/30.

GRAND CENTRAL—24 W. 57th St. (867-3344), Tue.-Fri. 10-6. Realist paintings by Kinstler, Leffel, Pfahl, Schmid, Terelak, others; through 9/9.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints, by Arms, Chamberlain, Davies, Gropper, Whistler, others; through 8/30.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10-5:30. Works by gallery artists; through 9/2.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "18th- to 20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

PACE—32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30. Large-scale sculpture by Calder, Dubuffet, Nevelson, Serra, Smith, others; through 8/24.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11-5. Works by Kane, Klimt, Kollwitz, Moses, Schiele, others; through 9/16.

SOLOMON—724 Fifth Ave. (757-7777), Mon.-Fri. 10-5. Works by gallery artists; through 8/27.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Dove, Hartley, Jensen, Ryan, Smith, Youngerman, others; through 10/1.

East Village

EL BOHIO—605 E. 9th St. (982-0627), Tue.-Sat. 12-6. "Huellas: Avanzada Estetica por la Liberacion National"—works by 50 Puerto Rican artists; through 8/31.

HARKIN—526 E. 11th St. (979-2966). Works by Embassi, Geh, Petrick, Tannanbaum, Johnny V., Yama; 8/27–9/17.

HELIO—122 St. Marks Place (529-8122). Works by five African artists; 8/28–9/11.

SoHo and TriBeCa

CAVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; through 9/2.

DOME—578 Broadway (226-5068). Works by Adler, Cunningham, Firestein, Thorson, Umlauf, others; through 9/3.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

GIBSON—568 Broadway (925-1192), Tue.-Fri. 10-5. "Route 27," with works by Beckman, Childress, Etkin, Nanney, Smith, Wagner; through 8/26.

HOFFMAN—429 W. Broadway (966-6676). New works by Brady, Buchwald, Deese, Ferrer, Plagens, Raffael, Sullivan, others; through 9/7.

KATZEN-BROWN—475 Broome St. (966-4469), Mon.-Fri. 10-6. Works by Apfelschnitt, Dean, Davidson, Lederman, Miner, Wong, others; through 9/2.

LITTLEJOHN-SMITH—133 Greene St. (420-6090), Tue.-Fri. 10-6, Sat. 11-6. Works by Kane, Kepford, Morphesis; through 8/27.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 10-6. Works by Adams, Butter, Drake, Ess, Innerst, Larmon, Shaver, Tansey, Zwack, others; through 9/3.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Lang, Parrino, others; through 9/15.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10-6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

RASTOVSKI—560 Broadway (966-4571), Mon.-Fri. 10-6. A summer invitational show of paintings; through 9/2.

SHARPE—152 Wooster St. (777-4622), Mon.-Fri. 10-6. Works by Rosenberg, Williams, Wood; through 8/30.

SZOKE—591 Broadway (219-3510), Tue.-Fri. 10-5. Prints by Antes, Dallman, Dine, Erlebacher, Fish, Grooms, Natkin, others; through 9/10.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1-6. Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; through 9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

GLASS—315 Central Park West (787-4704), Wed.-Fri. 1-6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). James Turrell's "Meeting."

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 9/11: "Hiroji Kubota: Korea, Above the 38th Parallel." Through 9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. Through 9/8: "La Famille Deriaz: Five Generations of Swiss Photographers."

PUCHONG—36a Third Ave. (982-1811), Mon.-Fri. 9-7, Sat. 10-6. Photographs by seven architects, including Allon, Dennis, Popkin, Sandrisser, Schaefer, Stetz, Sudak; through 9/5.

RICARDO SALCEDO—Photographs of a black community in Peru; through 10/15. Caribbean Cultural Center, 408 W. 58th St. (307-7420), Tue.-Fri. 11-6, Sat. 1-5, $2 admission.

SEAGRAM—375 Park Ave. (572-7379), Mon.-Fri. 9-5. Photographs of views through windows, by Callahan, Clift, Friedlander, Kertesz, Stieglitz, Strand, others; through 10/31.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 8/24-27, 8/31-9/3 at 8: Ralf Ralf in "The Summit." $12.

P.S. 122—150 First Ave. (477-5288). Through 9/3, Thu.-Sat. at 9, Sat. at 9 and 11: Eric Bogosian in "Sex, Drugs, and Rock & Roll." $8. Through 8/28, Thu.-Sun. at 9:30: Ethyl Eichelberger in "New Comedies." $8.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.-Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919-1933." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5, Thu. 10 a.m.-9, Sun. noon-5. $2, children $1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." Through 10/16: "Columnar." Through 10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 9/6: "The Modern Poster." Through 8/30: "Deconstructivist Architecture." Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 8/31: "The Beckett Country: Samuel Beckett's Ireland." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection, 1970-1987, Part II." Through 8/28: "The Portrayal of the Black Musician in American Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 9/11: "Manierre Dawson." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. Through 8/25: "Joshua Johnson." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 9/23: "Modes of Address: Language in Art Since 1960."

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 24

MOSTLY MOZART—Final performances this week. Festival Orchestra and Chorus, Gerard Schwarz conductor; soprano Dawn Upshaw, mezzo-soprano Jane Bunnell, tenor Vinson Cole, bass Jan Opalach, cellist Heinrich Schiff. Haydn program: Symphony No. 91, Cello Concerto in D, "Lord Nelson" Mass. Avery Fisher Hall at 8. $8–$17.50. Pre-concert program at 7: H.C. Robbins Landon lectures on Haydn. Note: the same concert Tue., 8/23.

STING—Madison Square Garden at 8. $18.50, $22.50.

JOAN ARMATRADING—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. Concert previewing the group's first European tour; music by Earnest, Conte, Bruckner, Copland, Bernstein, Ives, Thompson, Manilow, Sondheim, others. St. Peter's Church, Lexington Ave. and 54th St., at 8. Free.

GUNTER HAMPEL, jazz composer and multi-instrumentalist, with Time&Space Galaxie, in selections from his *Streetsongs,* 1988. Lincoln Center Out-of-Doors, North Plaza, at noon. Free.

ANDREW BOLOTOWSKY, flutist/**MICHELLE STEINER,** hornist. Works of Fischer, Devienne, Boismortier, Delusse, Mozart, Tulou. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PING—Original music with electronics. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

V. WEST—Jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

PITCHFORK—Country & Western music. World Trade Center Austin J. Tobin Plaza, Liberty and Vesey Sts., at 12:15. Free.

DOUG LAWRENCE BAND—Grand Central Tower, 140 E. 45th St., at noon. Free.

NEW YORK SAMBA BAND—Brazilian music. Battery Park City Esplanade at the "Upper Room" sculpture, Albany St., at 12:30. Free (rain date Thur.).

PAAVO CAREY QUARTET—Jazz/pop. Union Square Park amphitheater, 16th St. near Broadway, at noon. Free.

NOONDAY CAFE—Final week. Outdoors in the churchyard at Trinity Church. Broadway and Wall St. Today at 12:30: New Winds Trio, with new music. Free.

BROWN-BAG JAZZ SERIES—Columbus Park, Court and Montague Sts. in Brooklyn, at noon. Free.

Thursday, August 25

MOSTLY MOZART—Beaux Arts Trio—Violinist Isadore Cohen, cellist Peter Wiley, pianist Menahem Pressler. Haydn's Trio in E, Hob. XV:28; Mozart's Trio in C, K. 548; Mendelssohn's Trio in d, Op. 49. Avery Fisher Hall at 7:30. $8–$17.50. Pre-concert recital at 7: Beaux Arts Trio; Haydn's Trio in A, Hob. XV:18, and the finale from Beethoven's Trio in E-flat, Op. 1, No. 1.

STEVIE WONDER—Radio City Music Hall at 8. (Also Mon., 8/23.) $25–$35.

ROBERT CRAY BAND—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

LINCOLN CENTER OUT-OF-DOORS—At 5, Fountain Plaza: Roots of the Blues, with Vishnu Wood and Safari East; also master Senegalese drummer Mor Thiam. Also see Other Events, page 91. Free.

JEAN KOPPERUD, clarinetist/**DORIS KONIG,** pianist. Music of Poulenc, and Gershwin's *Rhapsody in Blue.* St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SAM JACOBS—Jazz. Steps of City Hall at 12:15. Free.

BARRY BRYSON ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

RIVERSIDE PARK ARTS FESTIVAL—See Dance, below.

NOONDAY CAFE—See 8/24. Today at 12:30: The Sweet Hots, jazz vocal trio. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Final sing of the summer. John Daly Goodwin conducts an open reading of Mendelssohn's *Elijah.* CAMI Hall, 165 W. 57th St., at 7:30. $6, including refreshments and use of a score.

BARGEMUSIC—Pianist Angela Cheng, violist Toby Hoffman, cellist Ronald Thomas, violinist Carmit Zori. Mozart's Piano Quartet in E flat, K. 493; Ravel's *Gaspard de la nuit* for piano; Schumann's Piano Quartet in E flat, Op. 47. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

SEUFFERT BAND, George F. Seuffert conductor. Popular and light-classical music for band. Beach 109th St., Rockaway, Queens, at 7. Free.

BANDANA, with Lee Perry Gross. Pop music. Col. David Marcus Park, Ave. P between E. 3rd and 4th Sts., at 7:30. Free.

PAT CANNON AND THE FOOT AND FIDDLE DANCE COMPANY—Country music and dance. Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free. Rain site, at the Sunnyside Jewish Center, 46-46 43rd St.

BATTLE OF THE BANDS—Musicians' groups compete. Kings Bay Y, 3495 Nostrand Ave., Brooklyn (718-648-7703), at 7. $5.

ROCK 'N' ROLL CRUISE—Blue Vision entertains on a Circle Line boat, from the 42nd St. pier and the Hudson River, 7-10 p.m.: boarding at 6:30. $15 (563-3200).

Friday, August 26

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Richard Goode, violinist Cho-Liang Lin. Mozart's *Trauermusik,* K. 477; Piano Concerto No. 20, K. 466; Violin Concerto No. 4, K. 218; Symphony No. 36, "Linz." Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital: Mr. Goode and Mr. Lin; Beethoven's Sonata in G, Op. 96.

STEVIE WONDER—Radio City Music Hall at 8. $25–$35.

WORLDWIND—Kay Gardner with Nuru Dafina Pili Abena. Music for wind instruments, percussion, piano; also spiritual songs. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

SPANISH DANCE, SONG, AND MUSIC—Performers from the Theatre Opera Music Institute, including dancers, singers, musicians. Classical, flamenco, and zarzuela selections, by Obradors, Granados, Nin, Guastavino, Serrano, others. CAMI Hall, 165 W. 57th St. (841-9633), at 8. $10.

TRIBUTE TO THELONIOUS MONK—All-day festival (see Other Events, page 91), with jazz concert beginning at 7. Pianist Bertha Hope, vocalist Evelyn Blakey, percussionists Warren Smith & Friends, Salt & Pepper Mime Jazz Ensemble, with Scottie Davis, Trudy Silver, Michael Logan, Richard Fairfax, Thurman Barker; music historian Playthell Benjamin M.C. Lincoln Square Amphitheatre, W. 64th St. between Amsterdam and West End Aves. If rain, inside the Neighborhood Center. Free.

AN EVENING WITH DAVE BRUBECK—JazzPort at South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $23.50.

SUMMERGARDEN—Open house at the Museum of Modern Art Sculpture Garden, 6-10 p.m.: concert at 7:30. Enter at 14 W. 54th St. Final programs in season tribute to composer John Cage. Tonight: Juilliard musicians, Paul Zukofsky conductor. Cage's Quartets I–VIII; Satie's *Relache,* Part I and Part II and *Cinema/Entr'Acte.* Free.

LINCOLN CENTER OUT-OF-DOORS—At 5, Fountain Plaza: I Giullari di Piazza, music and dance of southern Italy. At 6:15, North Plaza: The Mair-Davis Duo: Uncommon Strings, 17th- and 20th-century chamber music by the mandolin/guitar duo. Free.

SUMMERSTAGE—See Other Events, page 91.

RIVERSIDE PARK ARTS FESTIVAL—See Dance, below.

CARL STORMER QUINTET—Rock and roll. WPIX Plaza, Second Ave. and 42nd St., at 12:30. Free.

RAINBOW REPERTORY ARTS ENSEMBLE—"Love and Other States of Mind": music, dance, and poetry. Union Square Park, 17th St. near Broadway, at noon. Free.

NOONDAY CAFE—See 8/24. Today at 12:30: The Harlem Renaissance Orchestra, a 17-piece swing band. Final performance of the season.

THE DE MASI TWINS—Folk music by the duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

SUMMER SYMPHONY ORCHESTRA AND CHORUS, Stephanie Sands conductor. Vivaldi's *Gloria;* Beethoven's "Egmont" Overture; Mussorgsky's *Night on Bald Mountain.* Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing, at 8. $3.

CELEBRATE BROOKLYN—Prospect Park Bandshell, PPW and 9th St., at 8. $1 donation requested. Tonight: Bhundu Boys, an Afro-pop dance band/Akyene

Baako, a "traditional high-life band." Rain date, 8/27 at 3.

SHARP SHAPIRO JAZZ, a trio with horn, bass, and drums in original jazz/**THE HOLSTEINS,** a duo with original avant jazz on percussion, keyboards, computers, horns, with vocals. Creative Time's Art on the Beach, Hunters Point, Queens (212-619-1955), at 7. $6. Art exhibit open through 9/18.

ADRENALIN O.D.—Beach Blanket Bingo concert. Sideshows by the Seashore, Boardwalk and W. 12th St., Coney Island, Brooklyn, at 8. $5.

Saturday, August 27

WHITNEY HOUSTON—Madison Square Garden at 8. $18.50. Benefit tickets, $250, for the United Negro College Fund (326-1151); includes post-concert gala.

MOSTLY MOZART—See 8/26. Season's final program tonight.

STEVIE WONDER—Radio City Music Hall at 8. $25–$35.

MILES DAVIS/JOHN MCLAUGHLIN TRIO, with Jeff Berlin and Trilok Gurtu. Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7. Doors open at 6. $15.

PAULINE OLIVEROS, composer-musician, with her "expanded accordion," and electro-acoustic environmentalist Peter Ward. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

LINCOLN CENTER OUT-OF-DOORS—Annual Blues and Gospel Festival. Hourly programs, beginning at noon, in order: Sister Sadie and The Famous Biblettes. Little Buster and The Soul Brothers. Daryle Ryce. "Big Boy" Henry. The Chris Cain Band. "Bowling Green," John Cephas and "Harmonica" Phil Wiggins. The Gospel Christian Singers. The Persuasions. Johnny Copeland. John Lee Hooker. Damrosch Park. Free.

AN EVENING WITH DAVE BRUBECK—See 8/26.

SUMMERGARDEN—See 8/26. Final program.

RIVERSIDE PARK ARTS FESTIVAL—W. 79th St. Rotunda, near the Hudson River Boat Basin. Tonight at 7: The New Music Consort, percussion quartet, works by Cage, Harrison, Albright, others. Free. Rain date, Sun. at 2.

SUMMERSTAGE—Central Park Bandshell, 72nd St. midpark. Today at 3: A. Leroy and Mimi Goese, with a downtown chamber ensemble/Hugo Largo, with music for a combination of violin, voice, and twin basses. Free.

JOE KELLY, DON MEADE, STEVE JOHNSON—Traditional music for fiddle, mouth organ, tenor banjo, guitar, and voice. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

AVENTURA—Brazilian jazz. Gershwin/Linden Park, Linden Blvd. at Vermont St., Brooklyn, at 5. Free.

AL BROWNE BAND & REVUE—Pop, rock, and funk, with vocalist Tony Vozzo, with comedy and audience dancing. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

F2 MUSIC—New performing groups, including St. Vincent and the Blue Dollar Bill, Deo Geo, the Phantom Penguins, others. Concert to benefit the arts at Snug Harbor. At the Cultural Center South Meadow Stage, 1000 Richmond Terrace, S.I. (718-448-7068), 1:30–8:30. $5. Rain date, 8/28.

CELEBRATE BROOKLYN—See 8/26. Tonight: Carl McDonald & Reggae for Freedom, hard-rock and reggae originals/Dexter Daley and Jam-X, American pop fused with Caribbean rhythms. Rain date 8/28 at 3.

MUSICRUISE—Cajun music by Queen Ida and her Bon Temps Zydeco Band. Hudson River Dayliner, Pier 81, Twelfth Ave. and 41st St. (496-7070—Beacon Theater). Boarding at 8, sail from 9 to 11:30 p.m. $22.50, in advance $20.

Sunday, August 28

STEVIE WONDER—Radio City Music Hall at 8. $25–$35.

RIVERSIDE PARK ARTS FESTIVAL—See 8/27. Today at 4: Harvie Swartz and Urban Earth. New jazz. Rain date next Sun. at 6.

LINCOLN CENTER OUT-OF-DOORS—Annual Folk Heritage Festival. Hourly performers beginning at noon, in order: Sally Rogers and Howard Bursen. Sotavento. Cindy Kallet. Horse Sense. Laurie Lewis and The Grant Street Band. Schooner Fare. Leon Bibb. Christine Lavin, Sylvia Tyson and John Herald. Oscar Brown Jr. Damrosch Park. Free.

SUMMERSTAGE—See 8/27. Today at 3: Bob Telson and Little Village, with music from Telson and Lee Breuer's *The Warrior Ant.*

BRONX ARTS ENSEMBLE, Stephen Somary conductor. "Serenades and Dances": Beethoven's *Rondino* in E flat; Freeman's *Van Cortlandt Polka;* Brahms's *Serenade* No. 2. Rockwood Drive Circle, Van Cortlandt Park, near Broadway and Mosholu Ave., Bronx, at 2. **Note:** Also at 4, Keating Hall, Bronx Rose Hill Campus of Fordham Univ., Southern Blvd. Both free (549-1899).

BARGEMUSIC—See 8/25. Today at 4.

BRONX ARTS ENSEMBLE ORCHESTRA, Joseph Joubert conductor and pianist. Overture to Rossini's *L'Italiana in Algeri;* Mozart's *Eine Kleine Nachtmusik;* Polka from Shostakovich's *The Golden Age;* Gershwin's *Rhapsody in Blue;* Gonzalez's *Cancion de Cuna;* Prokofiev's *Peter and the Wolf,* with Bronx Borough President Fernando Ferrer. Hunts Point Salute to the Arts, at Hunts Point Co-op Market, 400 Food Center Dr., Bronx, at 3. Free (378-1100).

JOANNE BRACKEEN—Jazz in the Brooklyn Museum's Sculpture Garden, 200 Eastern Pkwy. (718-638-5000), at 3. Free with Museum admission. If rain, in the Lecture Hall, third floor.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

CELEBRATE BROOKLYN—See 8/26. Tonight: the Johnston Fantastic Symphony Steel Orchestra. Rain date, 8/29 at 8.

DAN MONGIOVI COMBO—Light pop. Kings Plaza Shopping Center, near Flatbush Ave. entrance, Brooklyn, at 12:30. Free.

Monday, August 29

GEORGE BENSON/DIANNE REEVES—Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7. Doors open at 6. $15.

HARMONIE ENSEMBLE, Steven Richman conductor. "A Celebration of Magnificent Maestros": salute to Leonard Bernstein and Morton Gould. Music by both, including Bernstein's "Symphonic Dances" from his *West Side Story* and dancer Fred Strickler in his choreography to Gould's *Tap Dance Concerto.* Lincoln Center Out-of-Doors finale, Damrosch Park, at 8:15. Free. Open rehearsal of the program at 4.

ALVIN McCALLL, cellist/**JAN DEATS,** pianist. Works of Bach and Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE MELODY OF BROADWAY—Gazebo Concert, Washington Market Park, Greenwich and Chambers St., at 6:30. Free. Rain date: Wed. at 6:30. Last concert of the season.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—The Plaza at 55 Water St. at 12:15. Free.

CARIBBEAN NIGHT—The Mighty Sparrow, The Shadow, Singing Sandra, Natasha, Winston So-So, Ray Isley. Martin Luther King Jr. series. Wingate Field, Winthrop St. between Brooklyn and Kingston Aves., Brooklyn, at 7:30. Free.

SEAPORT LINE JAZZ CRUISE—Weekly sailing on the *De Witt Clinton.* Tonight: Fantasy Band (the best of the season). From Pier 16, South Street Seaport and the East River (406-3434). Sailings at 7 and 10 for two-hour rides; $20, in advance $18.

Tuesday, August 30

AC/DC WITH WHITE LION—Madison Square Garden at 8. $18.50, $20.

NEIL YOUNG AND THE BLUENOTES—Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7. Doors open at 6. $15.

DMITRY RACHMANOV, pianist. Music of Gershwin, and Mussorgsky's *Pictures at an Exhibition.* Trinity Church, Broadway at Wall St., at 12:45. Free.

LYNN OLIVER—Big-band music. City Hall steps at 12:15. Free.

D. GEORGE—Classical music. Port Authority Bus Terminal, 42nd St. and Eighth Ave., at 4. Free.

JAN VINCI ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

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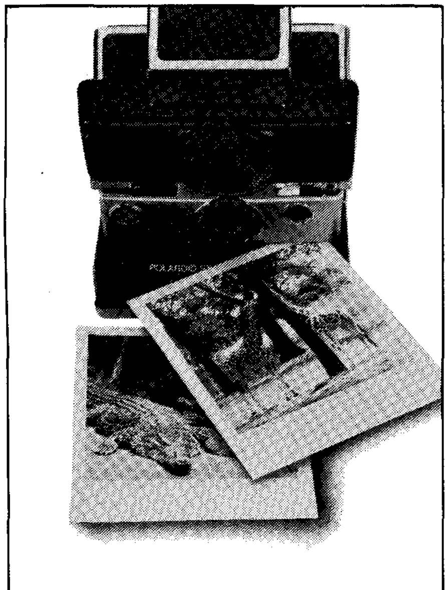


Guess who's behind the camera?

The New York Public Library, of course. It was in our Science and Technology Research Center that Edwin Land formulated the concepts for his synthetic polarizer for light. This work led to his invention of instant photography, the heart of the Polaroid Camera. Chester Carlson, the creator of the Xerox copier, also did much of his research here.

Today, the Library continues to help all kinds of people make discoveries of their own.

Our Genealogy Division enables families to find their roots. The Economic and Public Affairs Division is a constant source of information for every type of business. And our twenty-nine million books and other materials help scholars pursue their work.

The Branch Libraries help immigrants learn English and introduce users to the world of microcomputers.

The Library is behind so many unexpected discoveries.

The New York Public Library
WHERE THE FUTURE IS
AN OPEN BOOK

MUSIC & DANCE

VINCE GIORDANO'S NIGHTHAWKS—Jazz. New York Telephone Plaza, Sixth Ave. and 42nd St., at 12:30. Free.

SALSA AT THE SEAPORT—A cruise on the South Street Seaport Museum's *De Witt Clinton*, sailing from Pier 16 at Fulton and the East River, at 7, with boarding at 6:30, returning at 10 p.m. Tonight: Tito Puente and his orchestra (406-3434). $18.50.

Wednesday, August 31

STEVIE WONDER—Radio City Music Hall at 8. $25–$35. Engagement concludes Thur., 9/1.

MICHELLE STEINER, hornist/**ANDREW BOLOTOWSKY,** flutist. Works of Fischer, Devienne, Boismortier, Delusse, Mozart, Tulou. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

NEW TRIO D'ANCHES—Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LOUP GAROU—A zydeco band, with Louisiana-bayou music. Battery Park City Esplanade, "Upper Room" Sculpture, Albany St., at 12:30. Free. Rain date, Thur.

HOLLY ROSS AND STRING OF PEARLS—Grand Central Tower, 140 E. 45th St., at noon. Free.

D. PERKINS—Swing music. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

BILL SPILKA—Dixieland music. World Trade Center, Austin J. Tobin Plaza, at 12:15. Free.

Summer Music Out of Town

EAST HAMPTON MUSIC FESTIVAL—St. Luke's Church, 18 James Lane, East Hampton, L.I. (516-725-2620). 8/27 at 8:30: American Chamber Orchestra; Boyce's Symphony No. 5; Bach's Concerto for Two Violins; Handel's *Royal Fireworks Music;* $15. 8/28 at 6: Art Farm Ensemble, of Sonoma, California; Rossini's *Sonata a Quattro,* "Tempest"; Villa-Lobos's Trio for Winds; Beethoven's Septet Op. 20; $12. 9/3 at 8:30: Art Farm Ensemble; Schubert's Trio Satz; Ran's *Private Game;* Harbison's Concerto for Clarinet, Oboe, and Strings; Brahms's String Quintet Op. 3, No. 2; $12. 9/4 at 8:30: American Chamber Orchestra; Haydn's Symphony No. 92, "Oxford"; Stravinsky's *Pulcinella* Suite; Mozart's Symphony No. 41, "Jupiter"; $15.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). Beethoven Festival, 8/26–28. 8/26 at 8: pianist Joseph Kalichstein, cellist Sharon Robinson, violinist Jaime Laredo, who will also perform as the Kalichstein-Laredo-Robinson Trio; Piano Sonata in c sharp, "Moonlight"; Cello Sonata No. 4; Violin Sonata Op. 12, No. 1; Trio in B flat, "Archduke." 8/27 at 8: The Orchestra of St. Luke's, Jaime Laredo conductor; Kalichstein-Laredo-Robinson Trio; "Coriolan" Overture; Symphony No. 8; Triple Concerto, Op. 56. $17.50, $25 in tent; $7.50 lawn seating (take a chair). 8/27, 8/28, Beethoven Daytime Festival, with performances, discussions, lectures in four locations on the grounds; programs include all the cello and violin sonatas; $12.50 each day. $50 for a weekend ticket.

JONES BEACH THEATER—Wantagh, L.I. (516-221-1000). 8/25 at 8: Sting; $20. 8/27 at 8: Neil Young and the Bluenotes/Buddy Guy and Junior Wells. $20.

LONG ISLAND PHILHARMONIC SUMMER CONCERTS—8/28 at 8: Christopher Keene conductor; Overture to Rossini's *La Gazza Ladra;* Rimsky-Korsakov's *Capriccio Espagnol;* selections from Bizet's *Carmen* Suites; Borodin's *Polovtsian Dances;* Handel's *Water Music Suite;* Eisenhower Park, East Meadow, L.I. Free.

OCEAN BEACH ARTS COUNCIL—The West Side Brass Quintet, with soprano Judith Otten. Music by Bach, Berlin, Handel, Ellington, Waller, and a world premiere by Beatrice Witkin, *Holidays,* for soprano and tuba, set to words by Emerson. Ocean Beach Community House, Fire Island, L.I. (516-583-7196). 8/27 at 9. $7, in advance $5. **Note:** 8/28 at 11:30, a concert and demonstration by the Quintet, geared for children but everybody's welcome; free.

OLD WESTBURY GARDENS—Old Westbury Rd., Old Westbury, L.I. (516-333-0048). Picnic Pops concerts at 7, grounds open at 4. $6 adults, $3.50 seniors, $2 children. 8/24: The Big Band Association; rain date 8/25.

ON THE NORTH SHORE—International Art of Jazz **Jazz Festival,** 8/27, 28, at Heckscher State Park, Islip, L.I. (516-632-6590). "L.I. Jam," both days beginning at 5, includes over 60 music-makers from Long Island in a round of varying sets. Also appearing: 8/27, the Joe Williams Quartet; 8/28, the Dave Brubeck Quartet. All free . . . **Summerscape,** at Heckscher Park, Huntington, L.I. season finale, 8/23 at 8:30: Maureen McGovern, with trio. Free.

WESTBURY MUSIC FAIR—Westbury, L.I. (516-333-0533). 8/23–28: Rodgers and Hammerstein's *Carousel,* with Rex Smith, Stephanie Zimbalist, Patrice Munsel. Tue. at 8, Wed. at 2, $20; Wed., Thurs. at 8, Sun. at 3 and 7:30, $22.50; Fri., Sat. at 8, $25.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets: $10–$44. **Note: Supertitles accompany all performances not in English.** 8/23 at 8: Boito's *Mefistofele,* Comissiona conducting; Ginsberg, Shaulis, Meadows, Cheek, Grayson, Clark. 8/24 at 8: Donizetti's *Lucia di Lammermoor,* Bergeson conducting; Mills, Sylvester, Stone, Dworchak. 8/25 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Golden, McBride, White, Wilson. 8/26 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Christos, Bunnell, Algieri, Parcher, Fracker. 8/27 at 2: Rossini's *Il Barbieri di Siviglia,* Comissiona conducting; Mills, Shaulis, Orth, Wilson, Opalach, Dworchak. 8/27 at 8: Puccini's *La Boheme,* Bergeson conducting; Holleque, Esham, Hartfield, Parcher, Wexler, Willson. No performances 8/28. 8/30–9/11: Herbert's *Naughty Marietta* (in English), Bergeson conducting; 8/30, 9/1 at 8; 9/3 at 2; 9/4 at 1: Parrish, Marsee, Austin, Meadows, Galan, White, Davis, Kenny, Billings, J. McKee, Langston, Yule, Ledbetter, Bassett. 8/31, 9/2, 3 at 8: Dobish, Eckhart, Austin, Meadows, Galan, Parcher, Beudert, Kenny, Billings, J. McKee, Lankston, Yule, Ledbetter, Bassett.

Other

LIGHT OPERA OF MANHATTAN—8/24–9/18: *The Red Mill,* by Victor Herbert. Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

LA GENERALA (*The General's Merry Wife*)—A zarzuela by Vives, with libretto by Perrin and Palacios. Repertorio Espanol, at Gramercy Arts, 138 E. 27th St. (889-2850). 8/28 at 3. $16.

DANCE

Georgian State Dance Company

MARK HELLINGER THEATER—Through 9/4. The first appearance here of the entire 75-member troupe since 1960, along with a group of four 8–10-year-old boys from the company's school. Performance times and tickets: Tue.–Sat. at 8, Sat. at 2, Sun. at 3: $30–$45. Wed. at 2: $20–$35. 237 W. 51st St. (246-0102).

Other

LINCOLN CENTER OUT-OF-DOORS—8/23 at 5, Fountain Plaza: **Felicia Norton, Harry Whittaker Sheppard, Yves Musard,** "The Prime Movers," in a joint program of modern dance. 8/23 at 8:15, Damrosch Park: **ISO,** with Daniel Ezralow, Jamey Hampton, Ashley Roland, Morleigh Steinberg, in gymnastic post-modern dance, to music of the Talking Heads, Wagner, Hendrix; costumes by Issey Miyake. 8/26 at 5: **I Giullari di Piazza,** with music and dance of southern Italy; Fountain Plaza. All free.

RIVERSIDE PARK ARTS FESTIVAL—Susan Jacobson and Dancers. 79th St. Rotunda, near the Hudson River Boat Basin. 8/25, 26 at 7:30. Free. Rain date Sat. at 5.

SPANISH DANCE, SONG, AND MUSIC—Performers from the Theatre Opera Music Institute, including dancers, singers, musicians. Classical, flamenco, zarzuela selections. CAMI Hall, 165 W. 57th St. (841-9633). 8/26 at 8. $10.

WORLD TRADE CENTER, Austin J. Tobin Plaza. 8/23 at 12:15: Las Pampas Tango Dancers/Martin de Leon Trio. 8/30 at 12:15: Andrea del Conte and the American Spanish Dance Theater. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–-Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAMMY'S RUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country.. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. *Res. sug. L daily noon–3. D daily 3–midnight.* **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CATERINA—720 Second Ave., 38th St. (696-1654). Casual. Northern Italian. Spcls: capellini fileta pomadora, broiled veal chop with peppers and mushrooms, seafood platters. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Pianist. Closed Sun.**(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. 5–10:30. Private banquets for 120. Valet parking with D. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10.

Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. D nightly 6–10. After-theater S nightly 10:30–11:45. Private parties for 30. **(E)** **No credit cards.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, fish, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–12:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: saucisse de canard, ris de veau, cotes d'agneau. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–10:30. Pre-fixe D 5–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed through 9/7. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/6. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30

a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M) AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M) AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I) No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). ***Dorset Room:*** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M) AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M) AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M–E) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M) AE, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.–Fri. noon –11, Sat.4:30–11:30. Private parties for 25–35. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed through 9/6. **(E) AE, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I-M) AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E) AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30, Wed. 11 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E) AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M–E) AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed through 9/6. **(E) AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Fri. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4:30. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M) AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M) AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M) AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E) AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed through 9/5. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 8/28–9/5. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V..**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed through 9/5. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SHUN LEE WEST—43 W. 65th St. (595-8895). Casual. Mandarin/Hunan/Szechuan. Spcls: Hunan country chicken, sliced kidney Yunnan style, triple crown Peking style. Res. nec. L Mon.–Fri. noon–3. D daily 5–10. S 10–midnight. Dim sum Br Sat.–Sun. noon–3. **(M)** **AE.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 *Fulton St.* (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

SUMMER-FESTIVAL TIME seems to be winding down, but only because of the calendar: The fall-festival season is waiting to pounce, never fear. Meanwhile, consider some end-of-August dates. It's the final week for **Lincoln Center Out-of-Doors,** with these events in addition to those in the Music and Dance listings, pages 82–84. **8/23:** The Shanghai String Quartet, chamber music, North Plaza at 6:15. **8/24:** The Puerto Rican Traveling Theatre in "The Garden," a biblical musical by Carlos Morton, Fountain Plaza at 5. **8/25:** East-West Fusion Theater in a production for children, "Animal Tales of Asia," with costumes and puppets in stories and dances, Fountain Plaza at 10:30 a.m. Also, at 8:15 in Damrosch Park, join caller Chip Hendrickson and the Jackson Pike Skifflers for the annual Country Dance Party, where everybody dances up a do-si-do storm. See Music listings for the wrap-up concerts, 8/27, 28, and 29 . . . The **Thelonious Sphere Monk Music Festival—A Tribute** is a joyous all-day celebration of the jazz-world great one, who once lived in the neighborhood of the host group, the Lincoln Square Neighborhood Center. Date is 8/26, beginning at noon, at the Lincoln Square Amphitheatre, W. 64th St. between Amsterdam and West End Aves. (if rain, inside the Center). The afternoon is devoted to children and young people, with performance workshops by Classic Productions, Don Quijote Experimental Children's Theater, the Hispanic Organization of Latin Actors, Amauan/Asian Folklore, and the Genesis II Museum Players. For details on the music lineup that takes the stage at 7 p.m., see page 82 . . . Speaking of jazz, the annual **Village Jazz Festival** begins 8/26, with most of the club events listed in Nightlife, page 93. But note in addition the **Steamboat Jazz Cruise,** 8/27 at 8, aboard the *De Witt Clinton,* sailing from South Street Seaport Pier 16, Fulton St. (406-3434). Entertainers aboard will be the Rodney Jones Quartet and Take 6, the six-member a cappella group of singers who combine spirituals with jazz, pop, and R & B. Cost is $20, with dancing, food, and drinks available . . . Harlem Week is well and truly over, but related festive events at the **Studio Museum in Harlem** continue this weekend: 8/27 at 2, "Contemporary Music in Southern Africa," with Kevin Hylton, Yekk Mandla Dlamini, and Sibongele Nkomo demonstrating and talking about traditional rhythms and songs and contemporary music; $6; 8/28 at 3, Cheryl Byron and Something Positive, in original songs, chants, stories, and dances, a showcase of African-Caribbean culture; free with museum admission, $1.50, children/seniors 50 cents. At 144 W. 125th St. (864-4500 to reserve) . . . The **New York Renaissance Festival,** at Sterling Forest in Tuxedo, N.Y. on weekends through 9/18, has two more Thur. afternoons to entertain us in Central Park. The ladies and gentlemen of the court, jesters, jousters, minstrels and mimes hold forth at the South Pond, between 59th and 62nd Sts., east side, noon–2. 8/25, 16th-century comedy, with the Queen's Players in "Tales of the Decameron"; 9/1, "Renaissance Foils," with an exhibition of old-style fighting.

END-OF-THE-MONTH CALENDAR NOTES—The **"Oil City Symphony" Hokey-Pokey-Athon** is an open try at wresting the world-record title away from upstate Rochester, and thus to get into *The Guinness Book,* and we're invited to join in or just watch the show's cast go to it. You'll find the hokey-pokey experts in Washington Square Park at 12:30 on 8/27, and to officially register, you ought to call 764-5009. If you've seen the show, you know its audience-participation time! . . . The original *Naked Civil Servant,* writer-actor-raconteur **Quentin Crisp** is at his best when he's doing a give-and-take with a live audience. So you'll find him the evening of 8/26, at 8:30, on Central Park's **SummerStage,** at the bandshell on the mall, 72nd St. about mid-park, both spinning tales and answering a battery of audience questions—he's handy with the advice, too. Free . . . The New York Open Center, 83 Spring St. (219-2527), will open its stage to two performances 8/25 of **Walks of Indian Women: Aztlan to Anahuac,** American Indian Theater with Hortensia and Vira Colorado. The piece tells about the passage of Indian women from pre-Columbian times to today, with portrayals of real-life historic figures as well as characters of myth and religion. At 8 and 10; $10 . . . The **Hamptons Antiques Festival and Sale,** 8/24–27 at the Community House, Montauk Hwy., Bridgehampton, will offer wares of more than 40 dealers from 21 states, with both formal and country furniture and a wide variety of decorative arts, including maritime paintings. $3 admission, 11–8 Thur. and Fri., 11–6 Sat.; benefit preview Wed., 6–8, $15.

TOURS

ADVENTURE ON A SHOESTRING—8/23 at 7:30 a.m., a walking tour of the world's largest wholesale cut-flower market; 8/28 at 2, a walking tour of the far-west section of Greenwich Village; call for meeting place: 265-2663. $5 (per tour).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 8/24 (Midtown) and 8/22 (Downtown), 6 p.m.–10 p.m.: "Bird's Eye View at Twilight"—Meet for a light dinner and then move to the top of New York for views from tall buildings; $12 (tour); $21 (two, excludes dinner). 8/28, 1–4: "Millionaires' Mile Fifth Avenue Mansions"—See the exteriors of beautiful mansions as the family histories of the Whitneys, Vanderbilts, and their contemporaries are told. $10; 8/28, noon–6: "Brooklyn Bridge and Bargemusic"—Walk across the Brooklyn Bridge and explore the Fulton Ferry Landing area; afterwards, enjoy a chamber-music concert aboard "Bargemusic" a unique floating concert hall. $30 (includes ticket).

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., the public baths, a yeshiva, other sites. Every Sun. at 1; $12, children $6 (431-0233).

GREENWICH VILLAGE—"From Tom Paine to Tennessee Williams," a 90-minute stroll with Michael Jay Levin. 8/28 at noon. Must reserve (924-7187). $7.

THE MUNICIPAL ART SOCIETY—8/28, 1–4: "Central Park West"—Val Ginter leads a tour of the magnificent buildings that border the park, including such irreplaceable New York icons as the Beresford and the Century. $12 (reserve); 935-3960.

EAST HAMPTON—8/27 at 10 a.m.: "Historic Village Green"—Take a tour with the East Hampton Historical Society and explore the social and cultural life of the Village; meet at the front porch of Clinton Academy, 151 Main St. $4; children, $2.50; families, $10 (buy 15 minutes ahead of time). 516-324-6850.

GUIDE SERVICE OF NEW YORK—8/27, 11 a.m.–3: "Portuguese Ironbound"—Visit this historical neighborhood located in Newark that has its own newspaper, radio station, and hundreds of Portuguese shops. Meet at New York's Penn Station in front of the Amtrak information booth in the concourse. $11 (includes round-trip train fare). Reserve (408-3332).

SIDEWALKS OF NEW YORK—Each tour $10 (517-0201). 8/24 and 31 at 7:30: **Is There a Specter in the House?,** a seance with psychic-researcher Lewis Harrison, at a SoHo spot (one-drink minimum, drinks and tips and food not included in fee); call to reserve. 8/26 at 7 and 8/27 at 6: **Ye Olde Tavern Tour;** meet in front of the Public Theater, 425 Lafayette St., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks. 8/26, 27 at 7: **Ghosts After Sunset,** tour of haunted Greenwich Village; meet at 6 for a cocktail at Sunset Strip, 113 Horatio St. at West St. (your second drink is free); tour begins at 7. 8/28 at 2: **Famous Murder Sites;** meet at 2 Columbus Circle, New York Convention and Visitors Bureau. 8/27 at 2: **New York's Beverly Hills East,** a tour past some city celebrities' homes; meet at St. Barthlomew's Church, Park Ave. at 50th St. 8/27 at 7: **Stars at Twilight,** a walk around Central Park South and its homes of the famous; meet at General Sherman's statue, Grand Army Plaza, Fifth Ave. and 60th St. 8/27 at 2: **Rock 'n' Roll Landmarks,** a walk around some echoing clubs, concert spaces, and other landmarks; call for meeting place. 8/28 at 2: **The Ghosts of SoHo,** including the denizens of the "haunted" Ear Inn; meet at Old St. Patrick's, Mott and Prince Sts.; one-drink minimum, drinks and tips not included.

HISTORIC HOUSES—Visit landmarks with the Urban Park Rangers; through 8/28. In the **Bronx:** Bartow-Pell Mansion (885-1461); Sat., Sun. at 1, 2, 3. **Brooklyn:** Lefferts Homestead (718-965-6505); Sun. at 12:30, 2:30. Dyckman House (397-3197); Thurs., Fri. at 11 a.m., 2. Morris-Jumel Mansion (923-8008); Sat. at 11, 2; Sun. at 2. **Queens:** Queens County Farm Museum (718-347-3276); Sun. at 1, 2, 3, 4. **Staten Island:** Alice Austen House (718-816-4506); Sun. at 1, 2, 3. Conference House (718-984-2086); Sun. at 1, 2, 3. Tours are free, but some of the houses have an admission fee.

CENTRAL PARK—8/28: "Walks and Talks—Insider's Choice"—Visit the Hallett Nature Sanctuary and learn about the late civic leader George Harvey Hallett. Call 397-3080 for reservations and information.

RICHMONDTOWN RESTORATION—8/27, 10:30 a.m.–1: "Preserving the Past: Restoring, Reconstructing, Reusing"—View the latest restoration and adaptive reuse projects including the Voorlezer's House, the Parsonage, the Boehm House and other unique structures. Admission, $6; Richmondtown Restoration, 441 Clarke Ave., S. I. (718-351-9414). Reserve.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—8/27 at 1: "The Battle of Brooklyn"—Herb Yellin and John Gallagher will retrace the route of this famous Revolutionary War battle through the park and nearby streets toward Brooklyn Heights; meet at the Lefferts Homestead; $4. 8/28 at 1: "Sea Gate"—David Sevush, a resident of this Coney Island community, will lead a tour by secluded streets, stately homes, a working lighthouse, and a chapel; meet at the main entrance to Sea Gate at Surf Ave. and W. 37th St., Brooklyn. $4 (718-788-8549). Reserve.

BROOKLYN HISTORICAL SOCIETY—8/27 at 1: "A Walking Tour: Brooklyn Navy Yard"—Join historians Justin Ferate and John Kriskiewicz for a tour of the Brooklyn Navy Yard, where thousands of men and women worked during W. W. II.; meet at the York Street station of the F train. $5 (718-624-0890).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 8/27, Prospect Park, Brooklyn; 8/28, Pelham Bay Park, Bronx.

NATURE WALKS—**Staten Island Institute of Arts and Sciences,** High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 8/27 at 2, a seasonal nature hike; free. 8/28 at 2, a walk to see the first flowers of fall; free. Register at the Visitors Center 15 minutes ahead for each.

OUTDOORS CLUB—8/25: "Evening City Walk-Gramercy Park"—Discover the elegant residential area where

Edwin Booth, Samuel Tilden, and other famous 19th-century New Yorkers lived; meet at 6 p.m. in front of the Calvary Church, N.E. corner of 21st St. and Park Ave. South; $1 (call 212-876-6688, evenings before 10). 8/28: "City Walk-Lower Yorkville/Silk Stocking District"—Visit landmarks, ethnic neighborhoods, and the fashionable East Side; meet at 1 at 58th Street and Fifth Ave. in front of the Bergdorf Goodman store; $1 (call 212-876-6688, evenings before 10). Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 8/22, 23, 24 at 7:30: vs. Oakland. $7.50–$11 ... **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 8/26 at 7:35: vs. San Francisco; 8/27 at 7:05: vs. San Francisco; 8/28 at 1:35: vs. San Francisco; 8/29, 30 at 7:35: vs. San Diego; 8/31 at 1:35: vs. San Diego. $6–$11.

TENNIS—U.S.Open Qualifying Events, 8/24, 25, 26, 27 at 10 a.m. A four-day event in which 128 men and 64 women compete for positions in the U.S. Open Championships. Free ... **U.S. Open Championships,** 8/29–9/11. Defending champions Ivan Lendl and Martina Navratilova are expected, along with Boris Becker, Jimmy Connors, Andre Agassi, Yannick Noah, Steffi Graf, Chris Evert, Gabriela Sabatini, Lori McNeil, and many others. 8/29, 30, 9/4, 9, 10 at 11 a.m. only. 8/31, 9/1, 2, 3, 5, 6, 7, 8, at 11 a.m. and 7:30. Women's semi-finals: 9/9; Finals: 9/10. Men's semi-finals: 9/10; Finals: 9/11 at noon. USTA National Tennis Center (718-592-8000), Flushing Meadows Park, Queens. $10–32. ... **Norstar Bank/Hamlet Challenge Cup.** Ivan Lendl, Boris Becker, Yannick Noah, Andre Agassi, Henri Leconte, Andres Gomez and others, compete in this $150,000 tournament. Proceeds to benefit the North Shore University Hospital. 8/23, 24 at 6:30; 8/25, 26, at 11:30 a.m. and 6:30; 8/27, 28, at 1. Hamlet East Tennis Stadium (516-932-1212), Jerico, L.I. (L.I.E. to exit 40). $10–$25 ... **Nynex Open,** 8/22–28. See 32 of the top names in tennis compete: Thomas Muster, Ramesh Krishnan, Jeremy Bates, Javier Sanchez. 8/22–26 at 11 a.m. and 6:30; 8/27 at 12:30: Semi-finals; 8/28 at 12:30: Finals. $12–$25. Rye Town Hilton (914-937-7071), 699 Westchester Ave., Rye Brook, N.Y.

BOXING—Madison Square Garden Felt Forum (563-8300). 8/25 at 7:30: Junior middleweight Matt Farrago vs. Francisco DeJesus; Junior lightweight Gino Gelormino vs. Andy Minsker, plus 8 other bouts. $10–$20.

WRESTLING—Madison Square Garden (563-8300). 8/29 at 7:30: Hulk Hogan and Randy "Macho Man" Savage vs. Andre the Giant and Ted DiBiase. Sold-out.

STEPS—Central Park Triathlon, 8/27 at 7:30 a.m. The first ever triathlon held in Central Park in which 200 triathletes will swim a 1/4 mile in Lasker Pool, ride in a 12-mile bike race, and end with a 5-mile run. $30, no one under 18 can compete. For further information, 289-4113. ... **Back To Work Run,** 8/28 at 10 a.m. Runners of all ages and paces are invited to participate in this 4-mile run, which begins and ends at 90th St. & 5th Ave. $8–$12. New York Road Runners Club, (860-4455), for further information ... **Pee Wee Runs,** 8/28 at 9:30 a.m. Children, age 2–6, are invited to run in these races which also begin at 90th & 5th Ave. $1.

KARATE—U.S. Open Championship, 8/28 at 1: Eliminations; 8/28 at 3:00: Finals. Competitions in all classes, fighting forms. Gleason's Arena (245-8055), 29 Front St., Brooklyn. $10.

CHILDREN

JUNIOR RANGER JAMBOREE—Everybody's invited to the annual party given by the Urban Park Rangers for their Junior Ranger Naturalists. The young Rangers will be showing crafts skills and playing games they've been learning. Free, with snacks provided. Date is 8/27, at the East Meadow in Central Park, Fifth Ave. and 102nd St. 11 a.m.–4 p.m.

CINDERELLA WORE COMBAT BOOTS—A children's comedy that takes a different look at the "Ella" family. Fri. at 5; Sat. at 1; Sun. at 1, through 9/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). $7.

MOVIES—Every Wed. afternoon at 2:30 through 8/31, see a different children's film; 8/24 at 2:30: *In The Night Kitchen; The Nappng House; Ira Sleeps Over; Sea Dream* (for ages 3–7). 8/31: *Doctor De Soto; Anatole and the Piano; Norman the Doorman; Mickey Mouse in the Band Concert* (ages 4–8). New York Public Library, Chatham Square Branch, 33 East Broadway (964-6598). Free ... **Feature Film Festival at Lincoln Center,** Bruno Walter Auditorium (870-1633), every Thurs. through 8/25, at 10:30 a.m. and 1:30. 8/25: *Tom Thumb; The Glass Slipper.* Free, reserve ... **Film Shorts,** Hudson Park Branch Library (243-6876), 66 Leroy St., every Tues. through 8/30, at 10:30 a.m. 8/30: *Boasting; Blueberry Subway Jam; Mouse and the Motorcycle.* Free ... **Children's Fantasy Film Classics,** Donnell Library Center (621-0636), 20 W. 53rd St., every Tues. through 8/30, at 11 a.m. and 1:30. 8/23: *Winnie the Pooh and the Blustery Day* and *Winnie the Pooh and Tigger, Too;* 8/30: *The Wizard of Oz.* ... **Movie Longs and Shorts,** Jefferson Market Branch (243-4334), Sixth Ave. at 10th St., every Wed. through 8/24, at 1:30. 8/24: *The Jungle Book.* Recommended for ages 8 and up; Every Thurs. at 2 through 8/25. 8/25: *Really Rosie; Tomcat's Meow; Toolbox Ballet.* Free ... Brooklyn Central Library at Grand Army Plaza (718-780-7759), Mon. through 8/29, at 2. 8/22: *My Dad Lives in a Downtown Hotel; The Remarkable Riderless Tricycle.* 8/29: *The Red Balloon; Waffles.* Free.

FOLK TOYS AND SOAP BUBBLES—Children, ages 3–8, can play with wooden folk toys such as whimmy diddles, moonwinders, and Jacob's Ladders. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Avenue (718-351-9414). 8/24, 25 at 3. Adults: $4; children, $3 (Reserve, limited to 30 children per session.).

CITY PLAY WORKSHOP—Families with children between the ages of 5 and 12 can create toys made from bottle caps, fabric scraps, and cardboard. 8/27 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). Free with admission; adults, $3; children, $1.

TALES AND SHORT STORIES FOR THE DEAF—8/22 at 3:30: Soundview Public Library (589-0880), 660 Soundview Ave., Bronx; 8/23 at 10:30 a.m.: Fort Washington Public Library (927-3533), 535 W. 179th St.; 8/23 at 2: Inwood Library (942-2445), 4790 Broadway; 8/24 at 2: Kingsbridge Library (548-5656), 280 W. 231st. St., Bronx; 8/24 at 4: Jerome Park Library (549-5200), 118 Eames Place, Bronx; 8/25 at 1: Ottendorfer Library (674-0947), 135 Second Ave.; 8/25 at 3: Epiphany Library (679-2645), 228 E. 23rd St.; 8/27 at noon and 1:30: The Hans Christian Andersen Statue at 72nd St. and Fifth Ave.

13TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS— Three Little Pigs, "the familiar trio versus the Wolf and his Ratty chum." 8/23, 24, 25 at 10:30 a.m. and 1; 8/22 at 1. $4. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346, 718-858-9152).

THE WIZARD OF OZ—The Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 8/27, 1–2:30: "A Royal Ball"—Make a cape and gown and then dance with Princess Belva. Free (reserve) ... **The Dairy:** 64th St., mid-Park (397-3165). 8/27, 1:30–3: "Babes in Toyland"—Make your own 19th-century doll and dress it up in style. Free (reserve) ... **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 8/27, *The Old Man Who Knows Best* by Lorraine Ackerman. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—8/23 at 10:30 a.m.: "National Theatre of the Deaf," a program of tall tales and short stories in sign language at the **Fort Washington** branch, 535 W. 179th St. (927-3533); also, presented 8/23 at 2 at the **Inwood** branch, 4790 Broadway (942-2445); presented 8/25 at 1 at the **Ottendorfer** branch, 135 Second Ave. (674-0947); presented 8/25 at 3 at the **Epiphany** branch, 228 E. 23rd St. (679-2645) ... 8/25 at 2:30: "Dino Show," an activities program about dinosaurs at the **Webster** branch, 1465 York Ave. (288-5049) ... 8/27, and 8/29–8/31, all day: "Button Making Workshop," a program for children ages 8–12 at the **Yorkville** branch, 222 E. 79th St. (744-5824). Register in advance.

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, near P.P.W. and 3rd St. 8/28 at 3: "Young Dancers in Repertory"—See this company of young dancers perform a variety of dance styles. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 8/27 and 8/28 at 1 and 3: "Museum Collection Corner"—Discover how exhibits function to allow for learning, sharing, and fun; create your own diorama collection to take home. Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Grand Canyon: The Hidden Secrets,* which features beautiful cinematography; at 11:30 a.m. and 2:30 daily: *The Dream Is Alive,* the remarkable story of America's space-shuttle program. $3.50; $1.75, children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). 8/27 and 8/28, noon–5: "Street Games Festival"—An outdoor event that teaches youngsters old favorites like hoop rolling, stoop ball, and penny pitching (free with museum adimission). Fri.–Sun., 2:30–4, through the summer: "Family Workshops"—Parents and children can learn 19th-century printing techniques (free with admission). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special summer workshops: 8/24 at 1:15: "Show-Off Hands"; 8/25 at 3:15: "Greenhouse Treasure Hunt"; 8/26 at 1: "Big Apple Puppets"; 8/26 at 7 p.m.: "Foolproof Follies"; 8/27 at 12:30: "Mask Story Making"; 8/28 at 3:30: "Musical Instrument Hunt." Hours (through 9/6): Daily except Tue. 10 a.m.–5 p.m. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 8/27 and 8/28: "Constellations in the Summer Sky"—Learn the names and positions of stars in the sky. 50 cents (with admission). 8/28, 11 a.m.–4: "Fancy Fliers"—Build paper planes with Jonathan Baxter (materials fee). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support structures. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 ... Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 8/24: Alan Kamen Quartet with Betty Shirley. 8/25: Chris McNulty Quartet featuring Peter Madsen Trio. 8/26, 27: Pete Compo Jazz Violin Quartet. 8/28: Laura Taylor and Steve Kuhn. 8/29: Leon Parker Trio. 8/30: Scott Cushman Quartet. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/28: Hank Crawford/Jimmy McGriff Quartet plus Houston Person and Etta Jones. 8/29: Vladimir Shafranov All-Stars. 8/30-9/4: Pieces of a Dream. "After Hours ..." the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/25: An Evening with Local Heroes hosted by Meg Griffin featuring House of Usher, Jim Keller and Gutterboy. 8/26: John Renbourn; Stefan Grossman. 8/27: Shawn Phillips; Annie Hills. 8/30: Johnny Clegg and Savuka. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/27: Barry Harris with Gene Taylor. 8/28: Jim Knepper Trio. 8/29-9/3: Bill Mays with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 8/24: "Sing into Summer" with Kim Shaw and Marion Cowings. 8/25: "Guitar Greats" with Gene Bertoncini and Dave Finck. 8/26, 27: The Mike Melvoin Trio. 8/29: The Widespread Jazz Orchestra. 8/30: The Adam Wolf Trio. Mon.-Thu. 8-midnight, Fri.-Sat. 9:30-1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 8/28: Ahmad Jamal Trio. 8/29: Hamiet Bluiett Telepathic Big Band. 8/30-9/4: Henry Butler and Alvin Batiste Quartet. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/25: Comedy night with Sophie Dawn, Bob Bleiberg, Klinger, Jim Gerard and Sally Dymek. 8/27: Joe Kelly, Don Meade and Steve Johnson. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/28: Chico Hamilton Quartet. 8/29: The Les Paul Trio. 8/30-9/4: George Coleman Quartet. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 8/24-28: Kenny Barron and 8/29-9/1: Dave McKenna. Sets Thu.-Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment, 8/24, 25: Hal Schaefer. 8/26, 27: Hal Schaefer Trio. 8/28: Dave Berkman. 8/30, 31: John Weiss. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 8/24: Dick Sudhalter with Marty Grosz and Murray Wall. 8/25: John Pizzarelli, Jr. 8/26: Judy Barnett's Summer Rock n' Roll Bash. Closed 8/27-9/12. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 8/25: Wendy Chamlin. 8/26: John Cadillac Band; Life After Elvis. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. 8/24-27: Pianist Bill Mays with Harvie Swartz on bass. 8/28, 29: Pianist Harry Connick, Jr. 8/30-9/3: Pianist Billy Charlap with Harvie Swartz. **AE, MC, V.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 8/25-27: "Wildman" Bobby Enriquez. Thu.-Sat. from 10. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/27: "Phoebe Legere Meets The Hot Club of France and Anything Goes!" Tue. and Wed. at 9 and 11, Thu.-Sat at 9, and opens for Joan Rivers in her comedy "Workshop" Thu.-Sat. at 11. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8-midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 8/26: Johnny Cash and June Carter Cash. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/24: Robert Ross Band. 8/25: The Big Bunny Band. 8/26: American Band with Gary Silver. 8/27: Mason Reese plus Benny and the Bashers. 8/28: Greg Stier/STRAIGHT UP. 8/29: The Rookies. 8/30: Jimi J and the X-Ray. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. 8/24-28: Abdullah Ibrahim Dollar Brand with Ekaya. 8/29: Dakota Staton. 8/30-9/4: John Scofield Trio. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/25-27: Bill Saxton. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 8/24-28: The Dirty Dozen Brass Band. 8/29: "A Night of Vibes" with Tito Puente and his Latin/Jazz Ensemble; Carabali, and guest soloist Vesta Maxey. 8/30-9/4: Dr. John and His Louisiana Lumenoids. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. Tue.-Thu. and Sun. from 10-2 a.m., Fri.-Sat. to 3 a.m. **Top of the Gate:** Every Fri. and Sat. at 9 and midnight: Noo Yawk Tawk - improvisational comedy troup. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/28: The Don Cherry Quartet. 8/29: Mel Lewis and the Jazz Orchestra. 8/30-9/4: Illinois Jacquet Big Band. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 8/24, 25: Dewey Redman Trio. 8/26: Michael Formanek Quartet. 8/27: Mike Freeman and Spellbound. 8/28: Jim Pepper Quartet. 8/29: Bill Warfield Big Band. 8/30: Geovanni Arencibia and Sunrise. Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 8/24-28: The Jay Hoggard Quartet. 8/29: "Comedy Out of Control" with Steve Solis and Dwayne Kennedy and others. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 8/27: Ruby Braff with pianist James Chirillo and Michael Moore on bass. 8/29-9/3: Ruby Braff, John Campbell and Michael Moore. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m.8/25: The Toasters; Foreign Legion. 8/26: Lester Chambers and Harvey Brooks Band; Frankie Lee. 8/29: Soozie Tyrell and the Wild Blue Marlins; Red Sedan and the Crocodiles. 8/30: Terrance Simien; Gatemouth Brown. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 8/24-28: Paul Rodriguez. Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.-Thu., Sun. at 9:30, Sat. at 7: Comedy showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. 8/24-26: Mark McEwen with his comedy forecast. **AE.**

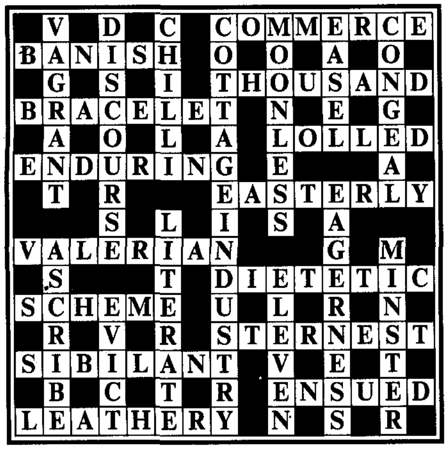
CHINA CHALET—47 Broadway (943-4380). 8/24: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Alan Chan and the Improvables, Joey Michaels, George Sheehan, and Julio Rodriguez. Showtime 7 p.m. **AE, CB, DC, MC, V.**

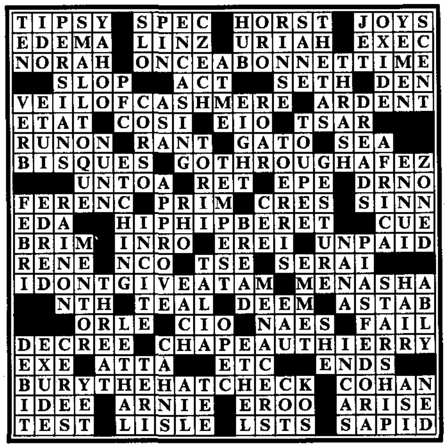
COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). 8/24-28: Mike Little, Barry Weintraub, Scott Bruce, Mike Eagan, Danny Curtis, Al Romero and Sue Larson. 8/29-9/4: John Joseph, Glenn Farrington, Mike Dean, Peter Bales, Danny Curtis, and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES





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NIGHTLIFE

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 8/24: Comedian Terry Day and magician Imam. 8/25: Terry Day and magician Torkova. 8/26, 27: Comedian Mal Cross and comedian/juggler Tony Duncan. 8/30: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 8/24-28: Judy Gold, Dennis Leary, Fran Solomida, and Jeff Stillson. 8/29, 30: Abbie Hoffman. 8/30-9/4: Mark Beres, Jerry Diner, Phil Nee, and Barry Weintraub. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/3: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/24, 25: Sugar Minott. 8/26: Cabo Verde. 8/27: David Rudder and Charlie's Roots. 8/30: Oliver de Coque. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. Through 9/3, Tue.-Sat. at 9: The London Comedy team *Fascinating Aida.* 8/25 at 11: Penny Arcade. 8/26, 27, Fri.-Sat. at 11: Helen Schneider. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 8/24: Dorian Barth; Lisa Hall. 8/25: Joe Bracco; Lisa Hall. 8/26: John McLaughlin; *It's Not Just Comedy* .... 8/27: Diana Craig; *It's Not Just Comedy....* 8/28: *Dog Days Revue*; Gregg McCord. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/24: Michael McQuary; *Moments in the Air*, revue. 8/25: Heidi Mollenhauer; Michael McAssey. 8/26: Daugherty & Field; Nancy Timpanaro. 8/27: Jeff Harnar; Lois Sage. 8/30: *Moments in the Air*, revue. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/24: John Gabriel with Wes McAfee. 8/25: Margaret Avery with Dean Burris. 8/26: Maryanna McConnell with Bernie Wayne. 8/27: Ronit with Brad Ross and Paul West. 8/29: Arthur Siegel. 8/30: Dick Sudhalter Trio with Marty Grosz and Murray Wall. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Pianist Frank Owens Mon.-Fri. 9:30-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Kurt Wieting plays Tue.-Sun. from 5-9, Mon. 5-1 a.m., followed by Larry Vuckovich, Tue.-Sun. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 7-9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30, followed by singer-pianist Ann Hampton Callaway, Tue.-Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through August: Pianist Billy Kirsch with Bucky Calabrese on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.-Sat. from 7-11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/24: *A Marvelous Party*, Noel Coward revue. 8/25: Rockapella; Constance Pachl. 8/26, 27: John Leighton, *Call Me Ethel* starring Rita McKenzie. 8/28: Marjorie Miller; Ricky Ritzel. 8/29: Elizabeth Bayer; Marjorie Miller. 8/30: Dave Kelley; Bruce Hopkins. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.-Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles DeForest, Wed.-Sat. from 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Aug. 24

3:00/WNCN—Handel: *Berenice:* Minuet; **Beethoven:** Sonata for Piano No. 26 in E-Flat, Op. 18, "Les Adieux."

WQXR-AM/FM—Weber: Clarinet Cto. No. 2 in E-Flat; **Ravel:** *Mother Goose.*

4:00/WNCN—Chopin: Fantaisie in f, Op. 49; **Haydn:** Piano Trio in E-Flat.

WQXR-AM/FM—Haydn: Sym. No. 30, "Alleluja"; **Sullivan:** "Ov. di Ballo."

5:00/WQXR-AM/FM—Dvorak: Polonaise for Cello and Piano; **Mozart:** Rondo in D.

6:00/WNCN—Poulenc: Trio for Oboe, Bassoon and Piano; **Mendelssohn:** "Hebrides" Ov., Op. 26, "Fingal's Cave."

7:00/WNYC—Los Angeles Philharmonic. **Bolcom:** Duo No. 2, "In Memorium Joe Venuti"; **Wuorinen:** Brass Trio; **Stock:** *Yerusha;* **Harbison:** *Twilight Music;* **Tower:** *Black Topaz.*

8:00/WNCN—Rachmaninoff: Sym. No. 1 in d, Op. 13; **Mozart:** Allegro and Adagio for Winds.

8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** *Candide:* Ov.; Sym. No. 2, "The Age of Anxiety"; *Slava.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Aug. 25

3:00/WNCN—Suk: Piano Qt. in a, Op. 1; **R. Strauss:** *Til Eulenspiegel,* Op. 28.

WQXR-AM/FM—Janacek: Sinfonietta; **Haydn:** Sym. No. 104, "London."

4:00/WQXR-AM/FM—Sammartini: Flute Cto. in F; **Vaughan Williams:** "Norfolk" Rhapsody, No. 1.

5:00/WQXR-AM/FM—Albeniz: *Cantos de Espana;* **Mendelssohn:** *The Hebrides:* Ov.

6:00/WNCN—Alkan: Etudes in Minor Keys, Op. 39, No. 10, Third Movement; **Albinoni:** Cto. a 5 in C, Op. 9, No. 9.

7:00/WNYC—"Sante Fe Chamber Music Festival." Featuring Astor Piazzolla and his New Tango Quintet. **Kodaly:** Serenade for Two Violins and Viola, Op. 12; 6 Tangos for Piano.

8:00/WNCN—Rachmaninoff: *Isle of the Dead,* Op. 29; **Czerny:** Fantasia on Concertante for Piano, Flute, and Cello, Op. 256.

8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** *West Side Story:* Symphonic Dances; *Fancy Free.*

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. Lukas Foss, pianist. Leipzig Gewandhaus Orchestra. Kurt Masur, conductor. **Tchaikovsky:** Sym. No. 5 in e, Op. 64.

Fri., Aug. 26

3:00/WNCN—Palmgren: Cto. for Piano No. 2, Op. 33, "The River"; **J. C. Bach:** Sym. in E, Op. 18, No. 5.

WQXR-AM/FM—Ravel: *Daphnis and Chloe:* Suite No. 2; **Bach:** Brandenburg Cto. No. 6.

4:00/WQXR-AM/FM—Grieg: *Norwegian Dances;* **Beethoven:** *Egmont:* Ov.

5:00/WNCN—Boccherini: Qnt. No. 83 in D, Op. 40; **Bach:** Fantasy and Ricercare in c.

WQXR-AM/FM—Holst: Suite No. 1 in E-Flat; **Haydn:** 5 Contradanses, Quadrille, and Minuet.

7:00/WNCN—Debussy: *La Mer;* **Sor:** *Fantaisie,* Op. 30.

WNYC—"High Performance: Billy Taylor, An Autobiography."

8:00/WNYC—"International Rostrum of Composers." **Nordentoft:** *Born;* **Mannis:** *The Harbinger of Autumn;* **Jeney:** *Bird Call;* **Pstrokonska:** *Ikarus.*

8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** Prelude, Fugue, and Riffs; *Facsimile; Chichester Psalms.*

9:00/WNCN—Suk: Serenade for Strings in E-Flat, Op. 6; **C. P. E. Bach:** Sym. in A.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor; violinist Raymond Kobler. **Haydn:** Violin Cto. No. 1; **Strauss:** *An Alpine Symphony.*

Sat., Aug. 27

10:00 a.m./WNCN—Bach: Partita for Harpsichord No. 6 in e; **Delius:** *Eventyr.*

10:04 a.m./WQXR-AM/FM—Mendelssohn: "The Ruy Blas Ov."; **Baston:** Recorder Cto. No. 2 in D.

11:00 a.m./WNCN—Scriabin: Sym. No. 4, Op. 54, "Poem of Ecstasy"; **Beethoven:** Variations on a Theme from Handel's *Judas Maccabeus* in G.

11:04 a.m./WQXR-AM/FM—Bach: Brandenburg Cto. No. 4; **Mozart:** Duo No. 2 in B-Flat; **Fauré:** *Pavane.*

12:00/WNCN—Janácek: *Taras Bulba;* **R. Strauss:** *Stimmungsbilder:* Op. 9.

12:04/WQXR-AM/FM—Moscheles: Concertante for Flute, Oboe, and Orch.; **Tchaikovsky:** "1812" Ov.

1:00/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Gounod:** *Faust* (te Kanawa, Coburn, Araiza, Bavarian Radio Sym./Davis).

5:00/WNCN—Debussy: Qt. in g, Op. 10.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Featuring the Manhattan String Quartet; pianist Samuel Sanders. **Haydn:** Qt. in F, Op. 74; **Hindemith:** Qt. No. 3; **Dvorak:** Piano Qt. in A, Op. 81.

6:00/WNCN—Vejvanovsky: Serenade and Sonatas for Winds; **Alkan:** *March,* Op. 37, No. 1.

8:00/WNCN—Prokofiev: Qt. No. 1, Op. 50; **Vivaldi:** Cto. for 2 Violins, 2 Cellos, Strings, and Harpsichord in D.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph van Dohnanyi, conductor; duo-pianists Guher and Suher Pekinei. **Beethoven:** "Fidelio" Ov.; **Mozart:** 2 Piano Cto. in E-Flat; **Mahler:** Sym. No. 5.

9:00/WNCN—Franck: Piano Qnt. in f; **Bach:** *Well-Tempered-Clavier:* Book 1.

Sun., Aug. 28

10:00 a.m./WNCN—"Classic Guitar." **Villa-Lobos:** Etudes for Guitar, Nos. 9–12; **Sor:** Divertissment No. 1, Op. 34, "L'Encouragement."

10:04 a.m./WQXR-AM/FM—Tchaikovsky: Piano Cto. No. 1; **Mendelssohn:** Sym. No. 4, "Italian."

11:00 a.m./WNCN—Bloch: *Schelomo:* **Haydn:** Sonata for Piano No. 6 in g.

12:04/WQXR-AM/FM—Dvorak: Serenade for Strings in E, Op. 22; **Beethoven:** Violin and Piano Sonata No. 5, "Spring."

1:00/WNCN—Chicago Symphony Orchestra. Edo de Waart, conductor; pianist Anton Nel. **Adams:** *Short Ride in a Fast Machine;* **Haydn:** Sym. No. 8 in G, "Evening"; Cto. for Cello in D, Op. 101; **Schumann:** Cto. for Piano in a, Op. 54; **Wagner:** *Die Meistersinger:* Prelude.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; bassist Martti Talvela. **Mussorgsky:** *Khovanschina:* Prelude to Act I; *Songs and Dances of Death;* **Bruckner:** Sym. No. 2.

5:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Mozart:** Sonata for Piano No. 12 in F.

7:00/WNCN—Boieldieu: Cto. for Harp in C; **Handel:** Cto. for 2 Wind Ensemble and Strings No. 2 in F.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Rossini:** *William Tell:* Part II (Caballé, Gedda, Bacquier, Royal Philharmonic Orch./Gardelli).

9:00/WNCN—"Young Concert Artists." Featuring pianist Ory Shihor. **Beethoven:** Sonata for Piano No. 12 in A-Flat, Op. 26; **Debussy:** *Images,* Book II; **Chopin:** Nocturne in G, Op. 73, No. 2; *Polonaise Fantasie,* Op. 61.

Mon., Aug. 29

3:00/WNCN—Haydn: Qt. in E, Op. 2, No. 2; **Falla:** *Cuatro Piezas Espanolas.*

WQXR-AM/FM—Sibelius: "Karelia" Suite; **Respighi:** *The Fountains of Rome.*

4:00/WNCN—Vaughan Williams: "Norfolk" Rhapsody, No. 1 in e; **Arensky:** *Dream on the Volga:* Ov.

WQXR-AM/FM—Telemann: Cto. for Recorder, Flute, and Strings in e; **Berlioz:** "Waverly" Ov.

5:00/WQXR-AM/FM—Liszt: Hungarian Rhapsody No. 2; **Chopin:** Impromptu No. 3 in G-Flat, Op. 51.

6:00/WNCN—Dvorak: Suite in A, Op. 98; **Dukas:** Variations, Interlude, and Finale on a Theme by Rameau.

7:00/WNYC—Pittsburgh Symphony Orchestra. Michael Tilson Thomas, conductor. **Wagner:** *Lohengrin:* Prelude; **Wuorinen:** Piano Cto. No. 3; **Beethoven:** Sym. No. 3.

8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** Divertimento for Orch.; Serenade for Solo Violin, String Orch., Harp, and Percussion.

9:00/WNCN—Beethoven: Qt. No. 8 in e, Op. 59, No. 2, "Rasoumovsky"; **Chopin:** Mazurkas, Op. 50, Nos. 1–3.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; clarinetist Harold Wright. **Strauss:** Duet Concertino for Clarinet and Bassoon; **Bruckner:** Sym. No. 7.

Tue., Aug. 30

3:00/WNCN—Handel: Cto. for 2 Wind Ensembles and Strings, No. 3 in F; **Rameau:** *Le Rappel des Oiseaux.*

WQXR-AM/FM—Handel: Cto. No. 2 for 2 Wind Bands and Strings; **Ravel:** *Le Tombeau de Couperin.*

4:00/WQXR-AM/FM—Britten: *Matinées Musicales;* **Mozart:** Sym. No. 22.

5:00/WQXR-AM/FM—J. Strauss: *Accelerations Waltzes;* **Albeniz:** *Mallorca.*

6:00/WNCN—Mozart: *Marches;* **Liszt:** *Années de Pèlerinage:* "Première Année: Le Mal du Pays."

7:00/WNCN—Mozart: Cto. for Bassoon No. 1 in B-Flat; **Albéniz:** *Tango,* Op. 165, No. 2.

WNYC—"Frick Collection Concerts." The Hilliard Ensemble performs works by Des Prez, Lasso, and Buller.

8:00/WNCN—Brahms: Ballades, Op. 10, Nos. 1–4; **D. Scarlatti:** Sonata in G.

8:05/WQXR-AM/FM—"Symphony Hall." **Bernstein:** *On the Waterfront:* Symphonic Suite; *On the Town:* Three Dances; Nocturne for Flute, String Orch., and Percussion.

9:00/WNCN—Prokofiev: Sinfonia Concertante for Cello, Op. 125; **Rossini:** *L'Orgia.*

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, AUGUST 24–26 and 29–30

2 **WCBS**
975-4321
4 **WNBC**
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5 **WNYW**
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11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *She-Ra*
7 *World News*
9 *Zoobilee Zoo*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *Bodywatch*
M Wed.: **Movie:** *Interlude*
Thu.: **Movie:** *Marlowe*
S Fri.: **Movie:** *The Hideaways*
Tue.: **Movie:** *The Harlem Globetrotters on Gilligan's Island*

6:30 a.m.
2 News
4 *Before Hours*
5 *Woody Woodpecker*
9 *Comic Strip*
11 *Spiral Zone*
13 *New Jersey News* (except Mon.)
Mon.: *Currents*
H Wed.: *High School Narc*
M Fri.: **Movie:** *If You Could Only Cook*
Mon.: **Movie:** *In the Good Old Summertime*
Tue.: **Movie:** *Fail-Safe*
S Wed.: **Movie:** *Stoogemania*
Thu.: **Movie:** *Petticoat Affair*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Heathcliff*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Thu.: *The Get Along Gang*
Fri.: *Leadfoot*
Mon.: *The Get Along Gang*
Tue.: *To Climb a Mountain*

7:30 a.m.
9 *Jetsons*
11 *Smurfs*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*

8:00 a.m.
9 *Bugs Bunny*
11 *Jem*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Summer of '42*
Thu.: **Movie:** *Bang the Drum Slowly*
Fri.: **Movie:** *The Manhattan Project*
Mon.: **Movie:** *Fiddler on the Roof*
Tue.: **Movie:** *Legal Eagles*
M Wed.: **Movie:** *Hoosiers*
Thu.: **Movie:** *The Last Blitzkrieg*
Fri.: *Max Movie Show*
S Wed.: **Movie:** *Invaders From Mars*
Fri.: **Movie:** *North Shore*
Mon.: **Movie:** *Badge of the Assassin*
Tue.: *Caroline*

8:30 a.m.
9 *Dinosaucers*
11 *Bionic Six*
13 *Mister Rogers*
M Fri.: **Movie:** *Forever Amber*
Mon.: **Movie:** *Man Hunt*
Tue.: **Movie:** *La Chevre*
S Thu.: **Movie:** *Radio Days*
Tue.: **Movie:** *Hot Shot* (cc)

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *My Favorite Martian*
11 *Ghostbusters*
13 *Sesame Street*
21 *Owl TV*
31 *Body Pulse*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *G.I. Joe*
21 *Reading Rainbow*
31 *Body Electric*
M Thu.: **Movie:** *The Glass Bottom Boat*

9:45 a.m.
H Wed.: **Movie:** *Back to School*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Gilligan's Island*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Eight Is Enough*
21 *Newton's Apple*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Thu.: **Movie:** *The China Syndrome*
Fri.: **Movie:** *The Three Worlds of Gulliver*
Tue.: **Movie:** *Smooth Talk*
M Wed.: **Movie:** *The Max Movie Show*
Tue.: **Movie:** *Sitting Pretty*
S Wed.: **Movie:** *The Hill*
Thu.: **Movie:** *The Boyfriend*
Fri.: **Movie:** *All About Eve*
Mon.: **Movie:** *Teahouse of the August Moon*
Tue.: **Movie:** *The Odd Couple*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
21 *Instructional Television* (concludes at 3)
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
M Wed.: **Movie:** *The Snake Pit*
Mon.: **Movie:** *The Enemy General*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Growing Pains*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *Adams Chronicles*
Mon.: *Lonesome Pine Specials*
Tue.: *World Beat*
H Mon.: **Movie:** *Close Encounters of the Third Kind*
M Fri.: **Movie:** *Belle Starr*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Tue.: *Body Watch*
H Wed.: **Movie:** *Smooth Talk*
Tue.: *Tidy Endings*
M Thu.: **Movie:** *How the West Was Won*
Tue.: **Movie:** *The Gunfighter*

NOON
2 News
4 *Super Password*
5 *Bionic Woman*
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *The Trial of Billy Jack* (1974). Part I of II. Tom Laughlin.
Thu.: **Movie:** *The Trial of Billy Jack* (1974). Part II of II. Delores Taylor.
Fri.: **Movie:** *Tom Horn* (1980). Steve McQueen.
Mon.: **Movie:** *If You Could See What I Hear* (1982). Marc Singer.
Tue.: **Special:** *Forgotten Children of the 80s*
13 *Make Yourself at Home*
31 Wed.: *The Struggle for Poland*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *16 Days of Glory*
Tue.: *Alive From Off Center*
H Thu.: *Tanner '88*
Fri.: **Movie:** *The Monster Squad*
M Mon.: **Movie:** *The Last Blitzkrieg*
S Wed.: **Movie:** *Pirates*
Tue.: **Movie:** *Back to School*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
13 *This Old House*
31 Fri.: *Four Voices*
Tue.: *Jazz*
H Thu.: **Movie:** *Legal Eagles*
Tue.: **Movie:** *The Manhattan Project*
M Wed.: **Movie:** *The Enemy General*
Fri.: **Movie:** *Sitting Pretty*
S Thu.: **Movie:** *Airplane II*
Fri.: **Movie:** *Ferris Bueller's Day Off*
Mon.: **Movie:** *Gandhi* (cc)

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
11 Tue.: *Hug Tight*
13 Wed.: *One-on-One*
Thu.: *Defense Monitor*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *American Interests*
31 Wed.: *Mystery!: The Return of Sherlock Holmes*
Thu.: *Moments in Time*
Fri.: *Shepherd of the Night Flock*
Mon.: *Declaration of Independence*
Tue.: *Masterpiece Theatre: Mr. Chips*
H Wed.: **Movie:** *Mrs. Soffel*
M Tue.: **Movie:** *Twelve O'Clock High*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
13 *Joy of Painting*
H Fri.: **Movie:** *Birch Interval*
Mon.: **Movie:** *A Man for All Seasons*
M Mon.: *The Max Movie Show*
S Tue.: **Movie:** *The Karate Kid*

2:00
2 *As the World Turns*
4 *Another World*
5 *Bugs and Porky*
7 *One Life to Live*
9 *Newlywed Game*
11 *Best Talk in Town*
13 *French in Action*
31 Wed.: *The Ritz Brothers*
Thu.: **Movie:** *The Ape Man* (1943). Bela Lugosi.
Fri.: *The Making of the Promised Land*
Mon.: *European Journal*
Tue.: **Movie:** *The Terror of Tiny Town* (1938)
M Wed.: **Movie:** *The Pied Piper*
Thu.: **Movie:** *Return to Waterloo*
Fri.: **Movie:** *Every Time We Say Goodbye*
Mon.: *The House on 92nd Street*
S Thu.: **Movie:** *Petticoat Affair*

2:15
S Fri.: **Movie:** *Back to School*

2:30
5 *The Flinstones*
9 *Dating Game*
11 *Voltron*
13 *French Chef*
31 Fri., Mon.: *This Old House*
H Thu.: **Movie:** *Armed and Dangerous*
Tue.: **Movie:** *Birch Interval*
S Wed.: **Movie:** *Stoogemania*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Heathcliff*
13 *Louisiana Cookin'*
21 *Mister Rogers*
31 Fri.: *European Nontage*
Mon.: *The Perkins Family*
H Wed.: **Movie:** *La Bamba*
M Thu.: **Movie:** *The Still Call Me Bruce*

3:30
5 *Real Ghostbusters*
11 *Tom and Jerry*
13 *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box*
H Fri.: **Movie:** *Quarterback Princess*
Mon.: **Movie:** *Bang the Drum Slowly*
M Wed.: **Movie:** *Stormy Weather*
Mon.: **Movie:** *23 Paces to Baker Street*
Tue.: **Movie:** *The Glass Bottom Boat*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Tom and Jerry*
13 *Sesame Street*
H Thu.: *The Trouble With Grandpa*
M Fri.: *Crazy About the Movies:* "Gregory Peck"
S Wed.: *Race for #1*

Thu.: **Movie:** *The Quinns*
Fri.: **Movie:** *The Hideaways*
Mon.: **Movie:** *The Hideaways*
Tue.: **Movie:** *Hot Shot*

4:30
2 *People's Court*
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself At Home*
H Thu.: **Movie:** *Jaws: The Revenge*
Tue.: *To Climb a Mountain*
M Thu.: **Movie:** *One Crazy Summer*

5:00
2 4 7 News
5 *What's Happening?*
9 *Hawaii Five-O*
11 *Little House on the Prairie*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: *To Climb a Mountain*
Fri.: **Movie:** *Just You and Me Kid*
Tue.: **Movie:** *La Bamba*
M Wed.: **Movie:** *Yellow Sky*
Fri.: **Movie:** *The Keys of the Kingdom*
S Wed.: *Francesca Baby*

5:15
H Mon.: **Movie:** *Rascals and Robbers*

5:30
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Wed.: **Movie:** *Close Encounters*
M Mon.: **Movie:** *Masterson of Kansas*
Tue.: *Nice Girls Don't Explode*
S Thu., Tue.: *Caroline*

5:45
31 *News From City Hall*

Weeknights, AUGUST 24–26 and 29–30

WED., AUG. 24

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *The Jeffersons*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Invaders from Mars*

6:30
5 *WKRP in Cincinnati*
7 11 News
13 *New Jersey News*
21 *Nightly Business Report*

6:45
M **Movie:** *Twelve O'Clock High*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Oakland
13 *MacNeil/Lehrer*
21 *World of Survival:* 'Squid and Grunion." Takes viewers to the beaches of Southern California for a look at these astonishing creatures.

8:00
2 **Movie:** *Alice in Wonderland* (1987). Part II of II. Ann Jillian. (Part I, Tue., 8/23 at 8.)
4 *Funny People*
5 **Movie:** *Harry and Walter Go to New York* (1976). James Caan.
7 *Growing Pains*
9 *Evening Magazine*
21 *Sixteen Days of Glory.* Concluding program with highlights of athletes from France.
31 *Dark Shadows*
H **Movie:** *Back to School*
N **Movie:** *Last of the Mobile Hot Shots*
S *Penn & Teller*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *The Sixties Legacy:* "A Day in the Life of the United States." Charles Kurault travels from Maine to Hawaii on July 11, 1969, to capture the spirit of the nation as the first man walked on the moon.
31 *Eastenders*

9:00
4 **Movie:** *Convicted: A Mother's Story* (1987). Ann Jillian. A mother goes to prison after she takes money from work to give to her boyfriend.
7 **Special:** *China Beach*
9 *Morton Downey From the Apollo*
31 *Sixteen Days of Glory.* The dramatic story of the 1984 Summer Olympic competition.
M *Crazy About the Movies:* "Gregory Peck"
S **Movie:** *Extremities*

9:10
21 **Movie:** *Mr. Smith Goes to Washington* (1939). James Stewart, Jean Arthur. Classic social comedy about an idealistic man who becomes a senator and encounters the corruption of politics; beautifully directed by Frank Capra; Stewart is terrific.

9:45
13 *Moyers, God, and Politics*

10:00
2 *Wiseguy*
5 9 11 News
31 *Kwitny Report*
H *Vietnam War Story*
M **Movie:** *Rolling Vengeance*
N **Movie:** *Daybreak*

10:30
11 *Odd Couple*
31 *Broadway Magazine*
H *The Hitchhiker*
S *Gleason*

10:50
13 *Mark Russell Comedy Special*

11:00
2 4 News
5 *Taxi*
7 News
9 *Benny Hill*
11 *Odd Couple*
31 *Hellenic TV U.S.A.*
H **Movie:** *La Bamba*
S **Movie:** *Tiffany Jones*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*

11:35
2 **Movie:** *The Atlanta Child Murders* (1984). Part I of II. Jason Robards.
M **Movie:** *The Annihilators*

11:40
13 **Movie:** *Charlie Bubbles* (1968). Liza Minnelli.

MIDNIGHT
7 **Movie:** *The Offence* (1973). Sean Connery.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *The Unheard Music*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
21 *Nova:* "Whale Rescue."
S **Movie:** *The Karate Kid*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Chopping Mall*
M **Movie:** *Nightmare at Shadow Woods*

1:10 a.m.
13 *Fresh Fields*

1:30 a.m.
4 *Later With Bob Costas*
11 News
5 *Get Smart*

1:40 a.m.
13 *MacNeil/Leher*

2:00 a.m.
4 News
5 *Multitrim*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:05 a.m.
2 News

2:15 a.m.
7 News
H **Movie:** *Death Before Dishonor*

2:30 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Perfect Friday* (1976). Stanley Baker.
13 *Profiles of Nature*
M **Movie:** *Candy Stripe Nurses*

2:45 a.m.
7 **Movie:** *Vision of Eight* (1972). Olympic Stars of 1972.
S **Movie:** *Go West Young Girl*

3:00 a.m.
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.
13 *National Audubon Society Special*

3:30 a.m.
4 *Hit squad*

3:50 a.m.
H **Movie:** *Cobra*
M **Movie:** *The Wager of the Three Wives*

4:00 a.m.
4 *Matchmaker*
13 *Innovation*
S *Star Attraction*

4:25 a.m.
M **Movie:** *Superfly*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 *Twilight Zone*
13 *The Struggles for Poland*

5:00 a.m.
5 *Popeye*
7 *Branded*
11 *Twilight Zone*
S *Gleason*

5:20 a.m.
H **Movie:** *Stewardess School*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-On-One*
S *Race for #1*

THU., AUG. 25

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Fiddler on the Roof*
M **Movie:** *Superman IV*
S **Movie:** *Hot Shot*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Sea Eagle"
M **Movie:** *Summer Camp Nightmare*
S **Movie:** *Radio Days*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *The Chinese Connection* (1973). Bruce Lee.
7 **Special:** *George Stevens: A Filmmaker's Journey*
9 *Evening Magazine*
11 **Movie:** *Running* (1979). Michael Douglas.
21 *Wild America:* "North Woods Lynx"
31 *Dark Shadows*
N **Movie:** *The Three Godfathers*

8:30
4 *Different World*
9 *Entertainment Tonight*
13 *Currents:* "Faith and Feminism." A focus on the changing role of women in religion.
21 *This Old House*
31 *Eastenders*

9:00
2 **Special:** *Cagney & Lacey*
4 *Cheers*
9 *Morton Downey From the Apollo*
13 *TV from Down Under*
21 31 *Mystery!: The Return of Sherlock Holmes.* A 7-part series dealing with Sir Arthur Conan Doyle's famous sleuth.
H **Movie:** *Missing in Action*
M **Movie:** *Deadly Friend*
S **Movie:** *Quiet Cool*

9:30
4 *Night Court*

10:00
4 *L.A. Law*
5 9 11 News
7 *Hothouse*
13 *Channel Crossings*
21 *Masterpiece Theatre: Goodbye Mr. Chips*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
N **Movie:** *Two Cents Worth of Hope*

10:30
11 *Odd Couple*
M **Movie:** *Revenge of the Nerds II*
S **Movie:** *Nomads*

11:00
2 4 News
5 *Taxi*
7 News
9 *Benny Hill*
11 *Odd Couple*
13 *The Sixties Legacy*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Tanner '88*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center*
H *Whoopi Golderg*

11:35
2 **Movie:** *The Atlanta Child Murders* (1984). Part II of II. Ruby Dee. (Part I, Wed., 8/24 at 11:35.)

MIDNIGHT
7 **Movie:** *Thunder and Lightning* (1977). David Carradine.
11 *Star Trek*
21 *Nightly Business Report*
M **Movie:** *Stripes*
N **Movie:** *That Night in Rio*
S **Movie:** *Airplane II*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
13 *Joan Baez.* A conversation with one of America's best known and most controversial performers; Baez discusses the music scene, motherhood, and her commitment to human rights.
21 *Tom Peters: The Leadership Alliance*
H **Movie:** *Link*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 *Later With Bob Costas*
5 *Get Smart*
11 News
13 *NacNeil/Lehrer*
S *Coast to Coast*

1:45 a.m.
7 News

1:50 a.m.
M **Movie:** *The Boss' Wife*

2:00 a.m.
4 News
5 *Credit Time Bomb*
9 *Home Shopping*
11 *Dempsey and Makepeace*

2:05 a.m.
2 News

2:15 a.m.
7 **Movie:** *Night of the Living Dead* (1968). Russell Stretner.
H **Movie:** *A Nightmare on Elm Street Part 2*

2:30 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Quest* (1976). Tim Matheson.
13 *Profiles of Nature*

3:00 a.m.
11 *Lifestyles of the Rich and Famous*
13 *The Day the Universe Changed*
S **Movie:** *The Sensuous Nurse*

3:15 a.m.
M **Movie:** *Sudden Death*

3:30 a.m.
4 *Hit Squad*

3:45 a.m.
H **Movie:** *9 Deaths of the Ninja*

4:00 a.m.
4 *Matchmaker*

11 *Dempsey and Makepeace*
13 *Innovation*

4:25 a.m.
S **Movie:** *Hot Shot*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
13 *Sixteen Days of Glory*

4:50 a.m.
M **Movie:** *The End*

5:00 a.m.
11 *U.S. Farm Report*

5:05 a.m.
5 *Popeye*

5:25 a.m.
H **Movie:** *Armed and Dangerous*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Floyd on France*

FRI., AUG. 26

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Haunted Honeymoon*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H *Coming Attractions*

7:00
2 4 5 News
7 *Jeopardy*
9 **Baseball:** Mets vs. San Francisco
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *The Manhattan Project*

7:30
2 *Wheel of Fortune*
4 **Special:** *Giants/Jets 1988*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Badger"
M *The Max Movie Show*
S *Gleason*

8:00
2 *Beauty and the Beast*
4 *Blacke's Magic*
5 **Movie:** *The Competition* (1980). Richard Dreyfess.
7 *Perfect Strangers*
11 **Special:** *Hope for the World's Children*
21 *Baby Panda.* Rare film footage of the first eight months in the life of a baby panda; hosted by Joan Embery of the San Diego Zoo.
31 *Washington Week in Review*
M **Movie:** *Black Moon Rising*
N **Movie:** *Clockwise*
S **Movie:** *Ferris Bueller's Day Off*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Movie:** *The Legend of Billie Jean* (1985). Helen Slater.
4 **Football:** Giants vs. Denver (concludes at midnight, approx.)
7 *Mr. Belvedere*
11 **Special:** *Forgotten Children of the 80s*
13 *Sixteen Days to Glory*
31 *Doctor Who*
H **Movie:** *Monster Squad*

9:10
21 *Soldiers: A History of Men in Battle*

9:30
7 *I Married Dora*

10:00
5 11 News
7 *20/20*
13 *Tinker, Tailor, Soldier, Spy*
M **Movie:** *Birds Do It, Bees Do It*
N **Movie:** *Nineteen, Nineteen*
S *Brothers*

10:10
21 *Wings Over Water*

10:30
9 News
11 *Odd Couple*
H **Movie:** *The Lost Boys*
S *Super Dave*

11:00
2 7 News
5 *Taxi*
11 *Odd Couple*
13 *The Sixties Legacy*
31 *World TV Presents* (Chinese programming)
S **Movie:** *Gotham*

11:30
5 *Late Show*
7 *Nightline*
9 *Morton Downey From the Apollo*
11 *The Honeymooners*
M **Movie:** *Hardbodies*

11:35
2 **Movie:** *Ghost Fever* (1987). Sherman Hemsley.

MIDNIGHT
4 News
7 *Island of Terror* (1967). Peter Cushing.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *Night of the Iguana*

12:10 a.m.
H *Vietnam War Story*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *Entertainment Tonight*
13 *Mark Russel Comedy*
21 *Summer Night Music:* "Saxophone Colossus." Pays tribute to Sonny Rollins known by some as the greatest improviser in the history of jazz.

12:40 a.m.
H **Movie:** *8 Million Ways to Die*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Runaway With the Rich and Famous*
13 *Fresh Fields*
M **Movie:** *R.S.V.P.*
S **Movie:** *Vendetta*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Leher*

1:45 a.m.
7 News

1:50 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 Wrestling

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *Zig Zag* (1970). George Kennedy.
13 *All About TV:* "A Conversation With Bill Moyers"
M **Movie:** *Heaven's Gate*
S **Movie:** *Back to School*

2:40 a.m.
H **Movie:** *Scorpion*

2:45 a.m.
7 **Movie:** *Yankee Buccaneer* (1952). Jeff Chandler.

2:50 a.m.
2 **Movie:** *Locusts* (1974). Ben Johnson.

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939). Basil Rathbone.
13 **Movie:** *The Marcus Nelson Murders* (1973). Telly Savalas.

4:00 a.m.
4 *Hit Squad*
7 **Movie:** *A Small Town in Texas* (1976). Timothy Bottoms.

4:20 a.m.
2 *Newsmakers*
S **Movie:** *Haunted Honeymoon*

4:25 a.m.
H **Movie:** *Creepshow 2*

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

4:45 a.m.
2 **Movie:** *Unwed Father* (1974). Joseph Bottoms.
5 *I Love Lucy*

5:00 a.m.
4 *New Wilderness*
11 *Crook and Chase*

5:15 a.m.
5 *Popeye*

5:30 a.m.
4 *Ben Casey*
11 News
13 *Joan Baez*

MON., AUG. 29

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Badge of the Assassin*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *The China Syndrome*
M **Movie:** *Stalag 17*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Golden Eagle"

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *They Died With Their Boots On* (1941). Errol Flynn.
7 *Badlands 2005*
9 *Evening Magazine*
11 **Movie:** *All the Kind Strangers* (1974). Stacy Keach.
21 *Adventure:* "The Elusive Summit"
31 *Dark Shadows*
N **Movie:** *Daybreak*
S **Movie:** *Gandhi*

8:30
2 *The Cavanaughs*
4 *Flip Side*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Kate & Allie*
4 **Movie:** *Fandango* (1985). Kevin Costner.
7 **Movie:** *The Right Stuff* (1983). Part II of II. Ed Harris. (Part I, Sun., 8/28 at 9.)
9 *Morton Downey Show*
13 *American Masters:* "Rivera in America." A profile of muralist Diego Rivera, a major figure in 20th-century art, and a central force in the develpment of a national art in Mexico.
21 *The Day the Universe Changed*
31 *Declaration of Independents*
H **Movie:** *Close Encounters of the Third Kind*
M **Movie:** *Kandyland*

9:30
2 *Designing Women*
11 News

10:00
2 *Magnum, P.I.*
5 9 News
11 **Baseball:** New York Yankees vs. Seattle
13 *Corridos!: Tales of Passion and Revolution*
21 *Originals*
31 *Poldark*
N **Movie:** *90 Days*

10:30
21 *Trying Times:* "The Visit." Alan Arkin directed this story of a married couple faced with tension when the husband's high school sweetheart visits.
M **Movie:** *Deadly Friend*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
13 *Four on Thirteen: Every Picture Tells a Story*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
21 *Alive From Off Center*
H **Movie:** *The Lost Boys*
S **Movie:** *North Shore*

11:35
2 **Special:** U.S. Open Tennis Highlights

MIDNIGHT
2 **Movie:** *Blood Barrier* (1979). Telly Savalas.
7 **Movie:** *Studs Lonigan* (1984). Part II of III. Colleen Dewhurst. (Part I, Sun., 8/28 at midnight.)
21 *Nightly Business Report*
M **Movie:** *Frightmare*
N **Movie:** *Cruising*

12:30 a.m.
4 *David Letterman*
5 *McCreary Report*
9 *The Street*
11 *Twilight Zone*
13 *Mystery!: the Return of Sherlock Holmes*
21 *Point of View:* "Louie Bluie." Lively portrait of Howard Armstrong, the leader of the last black string band still making music in America.

1:00 a.m.
9 *Joe Franklin Show*
11 *A Celebration of Caring*

1:10 a.m.
H **Movie:** *Missing in Action*

1:15 a.m.
S **Movie:** *Tiffany Jones*

1:30 a.m.
4 *Later With Bob Costas*
5 *Foster Parents Plan*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
M **Movie:** *Video Murders*

2:00 a.m.
4 7 News
5 *A Thousand Dollars Every Five Hours*
9 *Home Shopping*
11 *Financial Freedom*

2:05 a.m.
2 News

2:30 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Return of the Rebels* (1981). Barbara Eden.
7 **Movie:** *Ten Little Indians* (1966). Hugh O'Brian.
13 *Profiles of Nature*

2:55 a.m.
H **Movie:** *The Hitcher*
S **Movie:** *Grand Prix*

3:00 a.m.
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Basil Rathbone.
13 *Nova*

3:10 a.m.
M **Movie:** *Sloane*

3:30 a.m.
4 *Hit Squad*

4:00 a.m.
4 *Matchmaker*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Witness to Revolution: The Story of Anna Louise*

4:35 a.m.
5 *I Love Lucy*
H **Movie:** *The China Syndrome*

4:45 a.m.
M **Movie:** *Nightmare at Shadow Woods*

5:00 a.m.
5 *I Love Lucy*
13 *Joan Baez*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
13 *Currents*

TUE., AUG. 30

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *The Harlem Globetrotters on Gilligan's Island*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

6:50
M **Movie:** *Superman II*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *Legal Eagles*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Summer Playhouse*
4 *Matlock*
5 **Movie:** *Captain Blood* (1935). Errol Flynn.
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Special:** *National Geographic on Assignment*
21 *Nova:* "The Man Who Loved Numbers"
31 *Dark Shadows*
N **Movie:** *Love on the Run*
S **Movie:** *Back to School*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Innovation:* "It's a Small World"
31 *Eastenders*

9:00
2 **Movie:** *Blood and Orchids* (1986). Part II of II. Jane Alexander. (Part I, Sun. 8/28 at 9.)
4 *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Special:** *Foster Parent Plan.* An examination of the state of foster care in the New York Metropolitan area; includes interviews with families and children.
13 *Nova:* "The Man Who Loved Numbers"
21 *Showdown on Tobacco Road.* A look at the controversy surrounding the selling of tobacco products in the U.S.
31 *Secret Agent*
H **Movie:** *The Big Easy*
M **Movie:** *Superman IV*

9:30
11 News
N **Movie:** *Belizaire the Cajun*

10:00
4 *Summer Showcase*
5 9 News
7 **Special:** *Crimes Against Children*
11 **Baseball:** Yankees vs. Seattle
13 *The Struggles for Poland*
21 *Who Lives, Who Dies.* James Earl Jones narrates this program about the current state of health care in America.
31 *Live at Wilebski's.* Highlights from a three-day concert at Wilebski's Saloon featuring Dr. John and legendary blues guitarist John Hocker.
S *Coast to Coast*

10:30
31 *Alive From Off Center*
M **Movie:** *Hoosiers*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
13 *P.O.V.*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Tidy Endings*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
21 *Alive From Off Center*
N **Movie:** *The Unheard Music*
S *Gleason*

11:35
2 **Special:** U.S. Open Highlights

MIDNIGHT
2 *Diamonds*
7 **Movie:** *Studs Lonigan* (1984). Conclusion. Colleen Dewhurst. (Part I, Sun., 8/28 at midnight.)
21 *Nightly Business Report*
H *Tanner '88*
S **Movie:** *Hamburger Hill*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
11 *Twilight Zone*
13 *The Day the Universe Changed*
21 *Adventure*
H **Movie:** *First Monday in October*
M **Movie:** *Birds Do It, Bees Do It*

1:00 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGaven.
5 *Financial Freedom*
9 *Joe Franklin Show*
11 *Twilight Zone*
N **Movie:** *Blood of a Poet*

1:30 a.m.
4 *Later With Bob Costas*
11 News
13 *MacNeil/Lehrer*

2:00 a.m.
4 7 News
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Keys to Success*
S **Movie:** *The Odd Couple*

2:05 a.m.
2 News
M *Eros America*

2:15 a.m.
H **Movie:** *La Bamba*

2:30 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Underground Aces* (1980). Dick Benedict.
7 **Movie:** *Danger in Paradise* (1977). Cliff Potts.
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *Black Moon Rising*

3:00 a.m.
11 **Movie:** *Sherlock Holmes and the Pearl of Death* (1944). Basil Rathbone.
13 *National Geographic Special:* "Lions"

3:30 a.m.
4 *Hit Squad*

3:55 a.m.
S **Movie:** *The Karate Kid*

4:00 a.m.
4 *Matchmaker*
13 *Innovation*

4:10 a.m.
H **Movie:** *8 Million Ways to Die*

4:20 a.m.
M **Movie:** *Tough Enough*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *American Masters:* "Rivera in America"

4:40 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *At the Movies*

5:05 a.m.
5 *Popeye*

5:30 a.m.
7 *Morning Stretch*
13 *Tony Brown*

Weekend, AUGUST 27–28

SAT., AUG. 27

6:00 a.m.
5 *Can You Be Thinner?*
7 *New York Views*
9 *B.J. and the Bear*
11 *Christian Science Monitor*
13 *Sit and Be Fit*
H *Survival Series*
S **Movie:** *Jaws IV*

6:30 a.m.
2 *Patchwork Family*
4 *Fight Back*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*
M **Movie:** *Indiana Jones and the Temple of Doom*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Visionaries*
13 *Presidency and the Constitution*
21 *Sesame Street*
H **Movie:** *Hockey Night*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Captain Power*
S **Movie:** *The Brother's Karamazov*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Wizards*
11 *Puttin' on the Hits*
13 *Adam Smith*
21 *Sesame Street Special*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *New Gidget*
13 *Wall $treet Week*
H **Movie:** *Project X*
M **Movie:** *Return to Waterloo*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *Wonderworks*

9:30 a.m.
7 *Flinstone Kids*
13 *One-on-One*
M **Movie:** *The Karate Kid*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
7 *Real Ghostbusters*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *Baby Panda*
31 *Body Electric*
S **Movie:** *Convoy*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
13 *American Interests*
31 *State of the Arts*
H **Movie:** *North Shore*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *The Victory Garden*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
13 *Open Mind*
21 *The Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 **Movie:** *Sentimental Journey* (1984). Jaclyn Smith.
7 *Animal Crack-ups*
9 *Black Sheep Squadron*
11 **Movie:** *The Last Safari* (1967). Stewart Granger.
13 *Vistas*
31 *Eye on Asia*
M **Movie:** *Anatomy of a Murder*
S **Movie:** *D.A.R.Y.L.*

12:15
21 *Gourmet Cooking*
H **Movie:** *Back to School*

12:30
4 *I'm Telling*
7 **Football:** Pittsburgh vs. New Orleans (concludes at 4, approx.)
13 *Silk Screen*

12:50
21 *This Old House*

1:00
2 *Donny's House*
4 **Movie:** *My Favorite Brunette* (1947). Bob Hope.
9 *Baretta*
13 *Motorweek*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
2 *Guinness Records*
13 *This Old House*
21 *Frugal Gourmet*

2:00
2 *Paradise Steamship Company*
5 **Movie:** *Banacek: No Stone Unturned* (1980). George Peppard.
9 *Baretta*
11 **Football:** Jets vs. Green Bay
13 *Victory Garden*
31 *Japanese Theatre*
H *Tidy Endings*
S **Movie:** *The Assassination*

2:10
21 *Joy of Painting*

2:30
2 *Pre-College Football:* "Top Ten"
4 *Super Chargers*
13 *Floyd on France*

2:50
21 *Art William Alexander and Lowell Speers*

3:00
2 *NFL Preview*
4 **Baseball:** Yankees vs. California or, Chicago vs. Atlanta
9 *Knightrider*
13 *Madeleine Cooks*
31 *Degrassi Junior High*
H **Movie:** *Suspicion*
M **Movie:** *The Gunfighter*

3:30
5 **Movie:** *The Hound of the Baskervilles* (1978). Peter Cook.
13 *Frugal Gourmet*
21 *This Old House*
31 *Ask Congress*
S **Movie:** *Falling in Love*

4:00
2 *World Series of Golf*
7 *Wide World of Sports*
9 *Knightrider*
13 *Nova:* "Mystery of the Master Builders"
31 *TV Brazil*

4:30
31 *Thinking Allowed*
M **Movie:** *Hoosiers*

5:00
5 *Kojak*
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 **Movie:** *Doctor Who*
31 *Lonesome Pines Specials*
H **Movie:** *Amazing Grace and Chuck*

5:30
13 *Michael's Progress.* The story of the first and only deaf student at Columbia Universtiy Law School; examines the difficulties of a deaf student learning in a hearing classroom.
S **Movie:** *Jaws IV*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Charles in Charge*
13 *Antarctica: The Last Continent.* A documentary on Antarctica, the bleak yet beautiful landscape that is the home of penguins, sea birds, and seals.
31 *Polish TV Network*

6:30
2 4 7 News
5 *Small Wonder*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*
M **Movie:** *Superman II*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *T and T*
13 *The Making of a Continent*
31 *Computer Show*
H **Movie:** *Project X*
S **Movie:** *Splash*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *WKRP in Cincinnati*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
31 *Eye on Dance:* "Michael Kirby and Sally Sommer"

8:00
2 **Special:** *First Impressions*
4 *Facts of Life*
5 *The Reporters*
7 *Supercarrier*
9 **Movie:** *A Touch of Scandal* (1984). Angie Dickinson.
11 **College Football:** Nebraska vs. Texas
13 *National Geographic Special:* "The Lions of Africa"
21 *George and Mildred*
31 *Masterpiece Theatre: Goodbye Mr. Chips.* Part III of a three-part series based on James Hilton's enduring novel about life in a British school for boys.
N **Movie:** *Knife in the Water*

8:30
2 *Frank's Place*
4 *Facts of Life*
21 *Keep It In the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Married With Children*
7 *Ohara*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Executive Stress*
31 *Upstairs, Downstairs*
H **Movie:** *The Big Easy* (cc)
M **Movie:** *Indiana Jones and the Temple of Doom*
S **Movie:** *Hamburger Hill*

9:30
4 *Amen*

9:40
21 *No Place Like Home*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *The Sixties Legacy*
31 *Blake's Seven*
N **Movie:** *The Quiet Earth*

10:20
21 *Solo*

10:30
5 *9 to 5*
9 *Benny Hill*

11:00
2 4 7 11 News
5 *Taxi*
9 *Morton Downey After Dark*
13 **Movie:** *This Is Spinal Tap* (1984). Michael McKean.
21 *Trying Times:* "Bedtime Story"
31 *World TV Presents* (Chinese programming)
H *On Location*
M **Movie:** *The Night Stalker*
S *George Burns*

11:30
4 *Saturday Night Live*
5 **Movie:** *Get Carter* (1971). Michael Caine.
7 News
11 **Movie:** *Super Fuzz* (1981). Terrence Hill.

TELEVISION

21 **Movie:** *Mr. Smith Goes to Washington* (1939). James Stewart.

11:45
2 **Movie:** *A Double Life* (1978). Dick Rambo.
7 **Movie:** *Shout at the Devil* (1976). Lee Marvin.

MIDNIGHT
H **Movie:** *Back to School*
N **Movie:** *Living on Tokyo Time*
S **Movie:** *Young Nurses in Love*

12:35 a.m.
13 **Movie:** *The Blue Dahlia* (1946). Alan Ladd.
M **Movie:** *No Way Out*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:30 a.m.
5 **Movie:** *Kansas City Bomber* (1972). Raquel Welch.
9 *Mind Power*
11 *Runaway With the Rich and the Famous*
S **Movie:** *The Assassination*

1:40 a.m.
H **Movie:** *Death Before Dishonor*

2:00 a.m.
2 *Dom DeLuise Show*
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News

2:10 a.m.
7 **Movie:** *Desert Legion* (1953). Alan Ladd.
13 **Movie:** *City Streets* (1931). Gary Cooper.

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Tales From the Darkside*
M **Movie:** *Let's Get Harry*

3:00 a.m.
2 News
4 **Movie:** *The Big Trees* (1952). Kirk Douglas.
11 *Solid Gold*
S **Movie:** *Splash*

3:15 a.m.
H **Movie:** *Stewardess School*

3:30 a.m.
13 **Movie:** *Three on a Match* (1932). Bette Davis.

3:40 a.m.
2 **Movie:** *How to Break Up a Happy Divorce* (1976). Barbara Eden.

3:55 a.m.
5 *A Thousand Dollars Every Five Hours*
7 **Movie:** *Things to Come* (1936). Raymond Massey.

4:00 a.m.
11 **Movie:** *Sherlock Holmes Faces Death* (1943). Nigel Bruce.

4:15 a.m.
M **Movie:** *Open House*

4:30 a.m.
5 *East Side Kids*

4:55 a.m.
S *The Bridge of Adam Rush*

5:00 a.m.
4 **Movie:** *Svengali* (1931). John Barrymore.

5:30 a.m.
5 *I Love Lucy*
11 News

SUN., AUG. 28

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 *Can You Be Thinner?*
11 *Christopher Close-up*
13 *Nature*
M **Movie:** *The Pied Piper*
S *Francesca Baby*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science Monitor*
H *Ivanhoe*

7:00 a.m.
2 *Young Universe*
4 *Your Vital Signs*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
S **Movie:** *Fish Hawk*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
M **Movie:** *Made for Each Other*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H **Movie:** *Space Camp*

:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *The Cool Ones* (1967). Roddy McDowall.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
M **Movie:** *The Secret of My Success*
S *Hammerman's After You!*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' on the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Crocodile Dundee*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
11 *Love Boat*
13 *Newton's Apple*
21 *Inside Albany*
H *The Trouble With Grandpa*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 *W.W.F. Wrestling Challenge*
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week In Review*
H **Movie:** *White Water Summer*
M **Movie:** *The Man in the Gray Flannel Suit*

11:30 a.m.
2 *Newsmakers*
4 *New Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Soapbox With Tom Cottle*
21 *Wall $treet Week*

NOON
2 *The People*
4 *Essence*
5 **Special:** *Cousteau—Tahiti Fire Waters*
9 *Greatest American Hero*
11 **Movie:** *McHale's Navy* (1964). Ernest Borgnine.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *The Dirty Dozen*

12:30
2 *Guinness Records*
4 *Countdown to 1988*
7 *Business World*
13 *Inside Albany*
21 *Great Moments From Nature*
H *Suzi's Story* (cc)

1:00
2 **Movie:** *Partners in Crime* (1973). Lee Grant.
4 **Special:** *Jets—Playing Hard*
5 **Movie:** *Ben Hur* (1959). Charlton Heston. Epic remake of the Lew Wallace classic which takes an historical look at Palestine during the time of Christ; winner of eleven Academy Awards including Best Picture; winner of more Oscars than any other film!
7 *Like It Is*
9 *This Week in Baseball*
13 *America Masters:* "Aretha Franklin"

1:30
9 **Baseball:** Mets vs. San Francisco
H **Movie:** *Armed and Dangerous*
M **Movie:** *Gentleman's Agreement*

2:00
4 **Racing:** NHRA Drag Championship
7 *Greatest Sports Legends—15th Anniversary*
11 **Movie:** *Strong Medicine* (1986). Patrick Duffy. (concludes at 6 p.m.)
13 *John Lennon: A Journey in Life*
21 *Masterpiece Theatre: Goodbye, Mr. Chips*
31 *The Struggle for Poland*

2:30
2 **Movie:** *The Chadwick Family* (1974). Fred MacMurray.
S *Penn & Teller*

3:00
4 *Celebrity Auto Races*
7 *Olympic Trials—Heart and Seoul*
13 *Frontline:* "The Man Who Shot John Lennon"
21 *The Collectors*
31 *Polish Sunday*
H *Tanner '88*

3:30
4 *War of the Stars*
21 *Madeline Cooks*
H **Movie:** *Brighton Beach Memoirs*
M *Crazy About the Movie:* "Gregory Peck"
S **Movie:** *Revenge of the Nerds II*

4:00
2 *World Series of Golf*
4 *Heroes*
13 *Sixteen Days of Glory*
21 *Great Chefs of Chicago*
31 *Polish TV Network*

4:30
4 *Sportsworld*
7 **Golf:** U.S. Amateur Golf Championship
21 *Frugal Gourmet*
M **Movie:** *How the West Was Won*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
9 *Hawaii 5-0*
13 *The Struggles for Poland*
21 *Nova Special*
31 *A Day in the Life of America*
S **Movie:** *Invaders From Mars*

5:30
H **Movie:** *The Monster Squad*

6:00
2 4 7 News
9 *National Geographic*
11 **Movie:** *The Four Seasons* (1981). Carol Burnett, Alan Alda. Examines the four stages of friendship among three middle-aged couples who vacation together; great, ensemble acting; directed by Alan Alda.
13 *Currents:* "Faith and Feminism"
21 *Adventure*
31 Korean Programming (concludes at 8 p.m.)

6:30
2 4 7 News
13 *Mark Russell Comedy Special*

7:00
2 *60 Minutes*
4 *Rags to Riches*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *The Comeback Kid* (1980). John Ritter.
13 *The Sixties Legacy:* "King: A Filmed Record"
21 *Louisiana Cookin'*
H **Movie:** *Space Camp*
M **Movie:** *The Squeeze*
S **Movie:** *Pirates*

7:30
21 *Make Yourself at Home*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 **Special:** *The Emmy Awards* (concludes at 11, approx.)
7 *MacGyver*
11 *Star Trek: The Next Generation*
21 *This Old House*
31 *I Am the Blues: Featuring Willie Dixon.* Legenday blues artist Willie Dixon is reunited in concert with Baby Doo Caston.
N **Movie:** *A Great Wall*

8:30
4 *My Two Dads*
21 *Hometime*

9:00
2 **Movie:** *Blood and Orchids* (1986). Part I of II. Jose Ferrer.
4 **Movie:** *Police Academy 2* (1985). Steve Guttenberg.
7 **Movie:** *The Right Stuff* (1983). Part I of II. Dennis Quaid. Offbeat look at the birth of America's space program and the first astronauts; marvelous performances; Oscar–winning score.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *The Sixties Legacy*
21 *Nature:* "And Then Came the Rains." The rebirth if the Tsavo plains of Kenya after the rains ended one of the worst droughts in African history.
31 *Window on World III.* Award–winning series of international television.
H **Movie:** *Steal the Sky*
M **Movie:** *The Secret of My Success*
S **Movie:** *Robocop*

10:00
9 11 News
21 *Mystery!: The Return of Sherlock Holmes*
N **Movie:** *Return to Waterloo*

10:30
9 *D.C. Follies*
11 *Carson's Classics*
13 *Alive From Off Center*
31 *Faces of Japan*

11:00
2 4 5 7 News
9 *Friends and Lovers*
11 *Cheers*
13 *Independent Focus*
21 *Mystery!: The Return of Sherlock Holmes*
31 Korean Programming
H *Vietnam War Story*
M **Movie:** *Crazy About the Movies:* "Gregory Peck"
S **Movie:** *Crocodile Dundee*

11:30
2 7 News
5 *Sports Extra*
11 *The Honeymooners*
H *Tanner '88*
N **Movie:** *A Streetcar Named Desire*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Werewolf*
7 **Movie:** *Studs Lonigan* (1984). Part I of III. Colleen Dewhurst.
9 *Dallas*
11 *Star Trek*
13 *Independent Focus*
21 *The Casebook of Sherlock Holmes*
H **Movie:** *No Way Out*
M **Movie:** *It's My Turn*

12:30 a.m.
4 *International Kickboxing*
5 *Friday the 13th*
21 *Trying Times*

12:45 a.m.
S **Movie:** *Masters of the Universe*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Grandstand*
9 *Dallas*
11 *Financial Freedom*
13 *The Sixties Legacy*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *I Love Lucy*

1:35 a.m.
M **Movie:** *Hot Target*

2:00 a.m.
2 11 News
5 *Look at Me Now*
9 *Home Shopping Overnight*
13 *The Creation of the Universe*
H **Movie:** *Cobra*

2:30 a.m.
4 *Visiones*
5 *Credit Time Bomb*
7 **Movie:** *Confidential Agent* (1945). Charles Boyer.
11 *At the Movies*

2:35 a.m.
S **Movie:** *Gotham*

3:00 a.m.
4 *First Estate*
5 *Financial Freedom*
11 **Movie:** *Tiger by the Tail* (1969). Christopher George.
M **Movie:** *The Squeeze*

3:30 a.m.
H **Movie:** *House of the Rising Sun*

4:00 a.m.
5 *East Side Kids*

4:30 a.m.
7 *The Avengers*

4:35 a.m.
S *Super Dave*

4:50 a.m.
M **Movie:** *The Malibu Bikini Shop*

5:00 a.m.
11 *Twilight Zone*
H **Movie:** *Steal the Sky*
S *Gleason*

5:15 a.m.
5 *Popeye*

5:25 a.m.
11 *Twilight Zone*

4:45 a.m.
13 **Movie:** *Winterset* (1936). Burgess Meredith.
H **Movie:** *The Big Easy*

5:35 a.m.
13 *Wall $treet*
S **Movie:** *Pirates*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

NEW YORK TOWER
330 East 39th St.
Full Service Hi-Rise
1 & 2 BR
212-883-1078
NO FEE

60's, Lincoln Center **Studio**
Turn your rent into a down-payment - owner will apply first 6 months rent toward the purchase price. Prewar Vintage 10-ft ceilings, new kit & bth, 24-hr drmn, rent $850/mo - or own $82,500. Days or eves, 914-967-9421

THE NEW YORKER
1474 3rd Avenue
2 & 3 BR for the Selective
212-883-1078
NO FEE

90's East **Hi floor** **1 BR**
Turn your rent into a down-payment; owner will apply first 6 months rent towards your purchase price. Stunning corner apt, river views, 24-hr drmn, garage & health club. Rent $1350/mo or own $135,000. Days or eves 914-967-9421

330 EAST 39th St.
Luxuriously Furnished 1-BR Apts
Some w/Terraces
212-883-1078
NO FEE

APARTMENT
New Jersey

JERSEY CITY **WATERFRONT**
2-BEDROOM SUITE
1778 sq ft
This decorator-furnished model unit features 2 lrg BRs, 2 1/2 bths, sep living & dining areas, marble floor entry foyer, lrg balcony w/Statue of Liberty view. Ultra-spacious. Perfect for entertaining. Amenities include 24-hr concierge, valet parking, atrium lobby, glass elevators, pool, fitness center, fabulous sky lounge. 3 blks from PATH. Enjoy living in a safe, secure environment, that rivals NY's best hotels, in a lovely, harborfront setting. NO FEE. Immediate occupancy. $2200/mo HHW incl.
1-201-333-7773

New York Magazine's
Annual "Fall Preview" Issue
The thrill of the fall. Theater. Television. Art. Music. Dance. Architecture. Nightlife. Shopping. Restaurants. They're all part of what makes for a fabulous fall in New York City...and NEW YORK Magazine's annual "**Fall Preview**" issue.
Call Margaret Russo at
212 971-3155.

JERSEY CITY **WATERFRONT**
1 BEDROOM PLUS DEN
You must see this fantastic apt, at NJ's finest waterfront address. Features include a stunning atrium lobby, glass elevators, 24-hr concierge, valet parking, pool, fitness center, sky lounge, secure, luxury environment. Picture-perfect Statue of Liberty view. Hurry - this one won't last! Just 5 blks from PATH, close to everything. NO FEE, Immediate Occupancy. $1550/mo, HHW incl. 1-201-333-7773

APARTMENT/HOUSE SITTING

Professional, Mature Woman—Available Sept-Dec. Uptown pref'd. 401-884-7333

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

Reach over 1.4 million readers in
NEW YORK MAGAZINE'S
TOWN AND COUNTRY
PROPERTIES
Call Margaret Russo at
212-971-3155
Source: 1988 SMRB

COOPERATIVE/CONDO
New Jersey

Vernon Valley Ski Area Condo—Only 10 units in 2 1/2 acre complex, offering privacy & exclusivity, with unobstructed view of the valley pool, largest spa on east coast & 36-hole golf course, 5 mins away, walk onto ski slopes, 2 BR & deck fully furnished. Great family or corporate retreat. Must sell immediately. Sacrifice $105,000. Call Paul: 201-208-0300, 9-5pm

HOUSE
Nassau-Suffolk

East Hampton—Architecturally designed, convenient to town yet private on park-like 2 acres. Pristine condition, 3 BRS, 2 tile baths, 20 X 40 pool. Completely furnished. Great buy, great investment. $395,000. Call Cook Pony Real Estate, 516-324-9600 Re: Chatfield's Lane House

HOUSE
New Jersey

Elberon—Prime loc, 4 BR, 2 bth, brick ranch, cent A/C, circular drive pkng. Close to Monmouth track, beach, college & RR. Rental $1250/mo plus utilities.
212-995-5796

COUNTRY PROPERTY
For Sale/Rent

PRINCE EDWARD ISLAND -- CANADA
PRIVATE 600-ACRE ISLAND COMMUNITY
46 PRIME 4 TO 15-ACRE MINI-ESTATE PARCELS
PRICED - $75,000 TO $125,000. U.S. PER SITE

This NEVER before offered property is a MUST TO SEE. Where else can you purchase PRIME saltwater front property at these prices, ESPECIALLY when accompanied by fertile soils, spectacular beaches, fantastic views and the warmest waters north of the Carolinas?

Nestled approximately 3 to 5 minutes, by boat, off of the coast of Prince Edward Island, this fully approved project was once an active farming & fishing community, complete with lobster packing plants, post office & school for the more than 20 families who once called the Island home.

The lots range from 4 to 15 acres & come complete with 275 to 1000 ft of direct shorefront. Should you decide upon one of the many Bayfront lots, for their safe & protected waters or the more dramatic frontage of the open Gulf, ALL can only be considered as SPECTACULAR. The majority of the Island is nicely wooded with spruce, fir & assorted hardwoods, affording the maximum in privacy.

Transportation to the Island will be supplied by private launch which will operate between the private mainland and Island docks. Land transportation will be limited to such vehicles as golf carts & minibikes. ABSOLUTELY NO AUTOMOBILES will be allowed in order to protect the Island's natural setting. Electricity & telephone service will be supplied.

TERMS: ALL LOTS MAY BE PURCHASED WITH 10% DOWN;
BALANCE OVER 10 YRS AT 11% INTEREST.

SOLOMON INC.
P.O. Box 1497, SUMMERSIDE, PRINCE EDWARD ISLAND, CANADA C1N 4K4
PHONE: 902-436-7236 or wkends 902-436-8046. FAX: 902-888-2049

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT 33 mins to midtown, unique waterfront community, beaches, boating, fine dining, top school system. Victorian circa 1880 plus rental cottage, retiring owner $495,000. Water view Condo, skylights, 3 BR incl luxury Master, anxious $595,000. Colonial 1/2 acre, cathedral ceils, balcony, 4 BRs $625,000. Call for Free Brochure/Insider's Guide to area
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

COUNTRY PROPERTY
For Sale/Rent

ENCHANTED
PROMISE OF REPOSE
AN ENCLAVE FROM A TIME PAST
Within 2,000 Plus Ac "PRIV" Nature Park w/Hard Dirt Pack Meandering Rds Arbored by Lofty Old Trees & Stone Walls. Crystalline Nature Framed Lake (Boat Skate Swim) Overlooked By Your 3 Ac Contemp Hme, 3-4 Bdr, 3 Bth, 2 Fplcs, PLUS Your Own Tucked-In Pool - Tennis.
A Treasure! $295,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Also avail 1.84 acres with private dock, $155,000. Owner, 212-308-0893.

Lakefront—New Contemporary, 3 BR, rec rm, double lot, $179,000 - terms. Ed Beautz - Thompson, PA. 717-727-2430

ORANGE CO/MONROE, NY 1hr NYC Ideal embassy - corporate retreat - family compound - estate totally enclosed. Almost 7 Ac w/lake & 2 homes. Main house "Tara" & "The Great Gatsby" combined, comp furn'd. 8 BRs, 6 bths, 6 fplcs, new plumbing, heating, elec, almost 7000 sq ft. 10' X 6' stone wall on road w/elec gate entrance, incl 30' X 40' solar-heated pool & cabana w/kit, bath, dress rm., basketball, handball, volleyball, tennis courts. 4-car gar, stall, horse barn & 2 out bldgs. 2nd home: 2-BR lakefront cottage w/frplc.
$1,250,000 **914-783-1007**

Exquisite 1800 Greek Revival—on 43 Acs w/fab mountain views, 6BR, 2 frplc, plank flrs, 18x24 gourmet kit, wine cellar, green house, outbldgs. All orig. Mint $435,000
Rensselaerville Realty - 518-966-4736

Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

COUNTRY PROPERTY
For Sale/Rent

Poconos—Lakefront, lakeview & wooded lots. Central utilities. Pools, rec facil. Penn Mountain Realty. 800-233-4122

Reach over 1.4 million readers in NEW YORK MAGAZINE'S TOWN AND COUNTRY PROPERTIES
Call Margaret Russo at
212-971-3155

Source: 1988 SMRB

Cold Spring On Hudson 1 Hr NYC
Great Escape. Unique 3 BR, Cedar Contemporary nestled on 6.9 pvt & wooded acres. Stunning LR w/frplc, cath ceil, pine flrs, FDR, kit, 2 1/2 bths, skylights & glass galore. Loft overlooking LR, indoor lap pool 36' X 7', greenhouse & deck, 3-car gar $375,000. Call:
Treasure Chest Realty 914-424-4141

Down By The Old Mill Stream—3 BR, 2 bath, wbfp, lrg deck overlooking trout stream & stone ruins of old mill. 2 private acres on quiet country rd. Access to pool & lake 90 minutes GWB, $185,000. 212-838-7645 or 914-794-7998.

LAKEFRONT HOME

Sullivan County - Spacious full log home, expertly crafted, offering unparalled views and plenty of rustic charm, situated on 5 *acres within a private community*, which provides the utmost in seclusion and allows for the quiet enjoyment of this fabulous 250-acre lake. Swim, fish and sail the crystal clear waters or just surrender to the peacefulness of your mountain hideaway. Full wall brick frplc, wraparound deck. *MBR suite* with private loft & bth w/whirlpool. Plus 2 additional BRs & full bth. An investment that will bring you pleasure for....$370,000

McKean Real Estate
White Lake, NY 914-583-6003

OCEANFRONT

S.W. Nova Scotia, 26 Acres, 400 ft, excellent elevation, nicely wooded, good soils, surveyed, minutes from Summer Town & golf course. Owner financing. $47,500
Brad 718-358-1658

MORTGAGE SERVICE

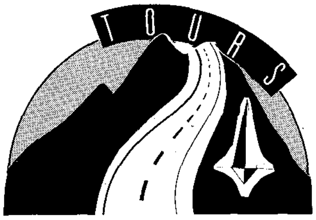
The Last Mortgage Call You'll Make
Free Consultation 212-944-5005
Residential & Commercial Property
SFS Management Co., L.P.
1140 Ave of Americas, NYC, NY 10036
Licensed Mtg Bkr - NYS Banking Dept

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL HELP

The first and only agency in New York that specializes in travel for the disabled.
Owned by a disabled man.
Ruskin Worldwide. 201-592-4300



TOUR AND TRIP

Golf Special—Feb. 4-11 '89. Puerto Plata $1189. Golf, air, suite, meals. 914-424-4224

Hong Kong—Oct 24-Nov 1, sched air, deluxe hotel 7 nts, more, $1385pp.
718-454-9270 914-921-1515

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. Paris $500. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

How do you reach 1.4 million readers who love to travel? Advertise in New York Magazine's Travel Section. Call 212-971-3155 for rates and information.

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

SEASONAL RENTAL

Fire Island—Ocean Beach, Jerry's Rooms & Effcy Apts - The Beach...The Sun...The Fun. Daily & weekly rentals. **516-583-8870.**

Pocono Mts—Penn Estates, 2-3-4-BR homes, pools, lakes, tennis, spa. Seasonal, monthly, weekly. 800-233-8240.

BED & BREAKFAST
New York

Lincoln Center Bed & Breakfast—Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

RESORT
Pennsylvania

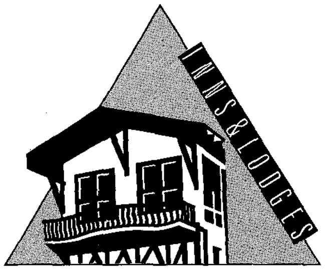
Poconos Year-Round Resorts—Villas, cottages, homes, pools, lakes, golf, ski, nightly entertainment. Penn Hills Resorts. Analomink 51, PA 18320. 800-233-8240.

RESORT
New York

Hamptons—Drake Motor Inn. Nr ocean. Open all yr. Free docking. 516-728-1592.

MONTAUK...Spacious grounds. Nature trails. Gorgeous sunsets over rolling hills. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $110/day for TWO, incls all meals. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Walker Valley, NY. **914-733-5652.** VI/MC.



INNS AND LODGES
Pennsylvania

Overlook Country Inn

On 15 acres, in the nearby Poconos, a secluded, turn-of-the-century inn - dedicated to personal service, superb food and unhurried leisure. Special mid-week pkgs. Featured in Country Inns & Back Roads. **Broch: Box 680T, Canadensis, PA 18325.**
800-441-0177

INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA, 4-Diamond award-winning resort set in the Black River Valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

INNS AND LODGES
New York

De Bruce Country Inn—On the Willowemoc, in the Catskill forest, only 100 miles NYC. Great food. 914-439-3900

Southampton - VILLAGE LATCH
Imagine a 5-acre resort-inn hotel right in town! Known internationally as the most elegant, sophisticated inn in the Hamptons. Also, rent your own mansion for corporate outings & celebrations. **516/283-2160**

VILLA/CONDO/APTS
Europe

Rome-Eur—1BR apt, furnished, sunny, quiet, garden. At least 6 mo. 212-534-2597

VILLA/CONDO/APTS
Mexico

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

NEW YORK MAGAZINE'S
Annual Fall Preview Issue

This special issue previews the exciting attractions that make autumn the metropolitan area's hottest season.

Deadline: Tuesday, Aug 30, 5pm. Issue date Sept 12.

Call Jonathan Karron 212-971-3155

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

DENTAL

· Affordable Cosmetic Dentistry ·
Private, Caring, Dedicated, Insurance OK.
No-Fee Consult With Ad 212-750-9888

HEALTH & BEAUTY

ELECTROLYSIS BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

· FACIAL EXPERT DORIT BAXTER · Will safely & gently remove all skin eruptions & restore dry skin. **Free Consultation 212-371-4542.** 133 E. 58th. St

DON'T BE A BEACH POTATO!
Don't Bake Or Fry In The Hot Sun
Suntan Here. 202 E. 83rd St. 212-517-5700

The Health Beauty Connection Inc.
212 688-1990
123 East 54th Street
Suite 2C
New York, NY 10022
From Holistic to High-Tech . . . **a new approach**
Reflexology, Yoga, Facial Muscle Toning, and much more. Celebrate **our opening**
Call for our special **introductory offer**

HOLISTIC HEALTH

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

New York **Health And Fitness**
Classified Advertising
Can help your health and/or fitness
business do more business
Call 212-971-3155.

MEDICAL

Acupuncture, 25 Yrs. Exp.—NY lic. Dr. Wang. 401 B'way, Rm. 1111. 212-219-8767

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

Health And Fitness Classified Advertising
Can help your health and/or fitness
business do more business. 212-971-3155.

PHYSICAL FITNESS

EXERCISE PARTNERS
Meet new people while working out together & rotating male/female pairs. Fun & Easy. Tuesday eves. 6:30 pm midtown. $15 per class. **212-734-0142**

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

PERSONAL FITNESS ASSOCIATES
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

WEIGHT CONTROL

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs. Per Week
working **one-on-one**
with a specially-trained M.D.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
Free Consultation **212-628-3113**

If Total Fast Didn't Work For You...
Try Medifast®, a partial fast with
one meal a day, geared to the busy,
working individual. MD-supervised;
located in mid-Manhattan.
Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD. **212-879-4260**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

Incredibly Fast, Successful Results!
Weekly Medical Treatment
By MD And Registered Dietician.
DiET-FAST® 212-840-2121

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Lose Up To 10 Lbs. Or More—In
One week. Free Massage Daily, 3 gourmet
Diet meals a day. Indoor/outdoor pool,
spa and sports facilities. 800-232-2772,
in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Lose Weight Easily - Quickly!
Elegant Country Spa. 3 low-cal gourmet
meals daily. Total fitness program. Heated
outdoor pool. Tennis. 90 min/NYC.
DEERFIELD MANOR - 717-223-0160
RD 1, E. Stroudsburg, PA 18301

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

NEW YORK
CLASSIFIED

YES!
I WANT TO
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NEW YORK

NEW YORK MAGAZINE
755 Second Avenue
New York, New York 10017
212-971-3155

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadlines are Monday at 5 PM for issue on sale the following Monday.

Town and Country ads are $27.00 per line (flat rate).

Travel ads are $27.00 per line for a one-time order; $26.50 per line for a four-time order; $25.75 per line for a seven-time order.

Mail Order, Health and Fitness, Entertaining and **Services and Sales** ads are $40 per line for a one-time order; $35.00 per line for four consecutive weeks; $30.50 per line for seven consecutive weeks.

Strictly Personals are $28.00 per line (flat rate).

INSERTION ORDER

Name ______________________________
Street Address ______________________________
City ______________ State ______________ Zip ______________
Day Phone (for our records only) ______________________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ______________________ Exp. Date ______________________
Signature ______________________________

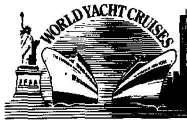
AD COPY

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Royal Charter

The World Yacht fleet is New York's Royal Navy. And when you charter one of our magnificent ships for your own private party, nothing is left to chance. We take care of every detail, from the elegant food and wines to music and flowers. *Charter one of our five luxurious restaurant yachts. Or choose from a selection of* New York's most impressive privately-owned yachts, available for your inspection at our marina at Pier 62. There are an additional 200 private power and sailing yachts that may also be chartered through us. For groups of 5 to 500, there is no more memorable way to hold a special event than on a World Yacht charter. Call 212-627-2775. World Yacht Cruises, Pier 62, West 23rd Street at the Hudson River.



ELEGANT DINING AFLOAT

· HOSTING A PARTY ON A YACHT ·
Is Easier Than You Think.
· Conference Cruises · 516-883-5487

BLUE WATER YACHT CHARTERS
Luxury Captained Yachts. Power/Sail
Day/Evening/Weekly/Special Events
Specializing in East LI/New England
516-725-4222

Chez Vous/Exclusive Yacht Charters—Corp. picnics. Tri-State. 718-720-0900.

Classic Tall Ship—Private 76' Sail Ship. Charters to 45. 212-363-5556

Cruise Manhattan—Private yacht, 2-12 guests, open bar, breathtaking views, wonderful service. 212-675-6863

Cruise New York Aboard Dolly Madison
Private Yacht parties - complete cruise, dinner, open bar from $39.95.
Metropolitan Cruise Line. **718-351-9395.**

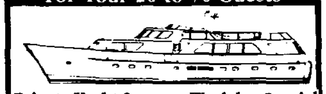
Lots Of Yachts The best yachts & sailboats for special events, corporate parties, weddings and good times. Plan now for your land/sea Xmas party. **212-969-0241.**

Luxury Yacht Charters—All occasions. To 120 guests. Superb catering, licensed captain and crew. For info, 212-463-9555

MANHATTAN YACHT CHARTERS
We represent luxury yachts accommodating from 2-600 guests, providing complete party services: menu selection, music, decorations & more! **212-772-9430**

M/Y SALISA 112' YACHT
Luxury charters accommodating 100 guests Gourmet catering by our on-board chef, will customize an exquisite menu for your event. **All-Inclusive Special Package Discount.** Corporate & private parties.
212-989-7952 **718-251-0679**

YACHT PARTY EXCELLENCE
For Your 20 to 70 Guests



Private Yacht Summer Weekday Special
25 Cocktail Guests $995 All Included
Gala Yachts, Pier 1 212-307-0985

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers - **718-769-7010.**

SILVER SPOON CHARTERS
Corporate & private parties from 2-400. Weddings, graduation parties & for any special event - we are the perfect choice.
212-732-9470

The Original Tall Ship—"Richard Robbins" is at your command for parties. Sail from NY or NJ. 201-265-9510

Yacht Jabiru—Elegant way to celebrate special events. Innovative cuisine, customized to your function. 2-40 guests. 212-645-9348, 201-482-1991.

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Summer Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224

Caricatures: "The Best"—Award winner. Jon Bailis. 212-972-7448.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

State of the Art In Caricatures
Philip Herman - Caricaturist
Par Excellence. 914-357-3318

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant Entertainment · Every Occasion.
Theme Characters, Mimes, Face Painters, Music, Magic & Jugglers. **212-255-9540**

CELEBRITY PHOTOS
Foto Funnies & Personalized License Plates, Key Hole Viewers, Singing Booths. Great ideas for parties. 516-379-2300.

ENTERTAINMENT CONNECTION
Hot Summer Bands, DJ's & Performers.
From Calypso & Steel Drum To Classical, Jazz, Blue Grass & Rock. Waterskiing Shows, Nautical Characters, Hawaiian & Dirty Dancers, Mimes, Acrobats, Stilt Walkers, Jugglers, Trapeze, Ballet, Fireworks & More...**212-534-7277**

MANHATTAN ● BROOKLYN ● QUEENS
212-265-5252
● NASSAU COUNTY
516-579-3222
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
● VISA
● MASTERCARD
● AM EXPRESS
For nationwide delivery information, call above number or 1-800-424-2323

Female Stripper, Class Act—Unique and beautiful. Call Amber, 201-795-4892.

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Jon Steinfeld, Magician Extraordinaire—Grand illusions. 212-228-2967.

Baskets Extraordinaires®—Lavish gifts and gourmet delicacies. 212-643-0171

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious". All occasions. Call: Zordini. 516-759-3434.

· THE HOTTEST M/F STRIPS ·

$50 $50 $50 $50 $50 $50
Hotbodi-Grams
Bellys, Impersonators & Strippers
Ask About Our 6' Lighted Cake or Gold Gift Box For Birthday, Bridal Shower, Bachelor/Bachelorette Parties, Elvis, Marilyn Monroe, Pink Gorilla, etc.
212-912-1705, 718-343-3535, 516-671-9457

Funny Magic Strip—"Chic!" Sexy balloons. Belly/Strip. Tasteful! 212-599-7576.

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299.

· BODYHEAT STRIPPERS ·
NY's classiest & most unique performers.
212-662-1995

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis, 212-599-7576. Ages 7-70.

SERVING OVER 1492 CITIES

Corporate Accounts Invited
Custom balloons, Chocolate anythings
Complete local & nationwide events.
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 ● (516) 868-2325
7 DAYS ● Same-Day Service

CREATIVE BALLOONS ETC...

516-489-8963 **212-619-3424**

Wide variety of gift ideas. 14 new balloon gift packages, chocolate chip roses, chocolate pizza, unique gift baskets. Nationwide, same-day service. 7 days a week.

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

·STRIPPER·GRAMS·

The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
Bachelor Parties · Showers · Birthdays
Am. Exp. · Tri-State · Price & Quality
212-724-2900 718-961-4910 516-354-7171

Giant Chocolate Chip Cookie—And Balloon Bouquets Delivered Anywhere.
Camp Shipments Sent Daily
Balloon Saloon 212-227-3838

COMPLETE ENTERTAINMENT/ UNIQUE THEME PARTY Specialists
Luau's, Casino, Carnival, Western, 50's, Circus, Murder Mystery, Arabian, Orient, La Cage, Celebrity Look-Alikes, More. Barry Dean Prods. 516-536-6606

Continued on next page.

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ENTERTAINMENT

S-T-R-I-P-P-E-R-S
Low, Affordable Rates
Free Gift. 718-875-2524

Superstrippers—Good nudes travel fast. Choose from photos. 212-794-1393.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons,
flowers, roses, fruit baskets and
champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

Hot Air Balloon Rides—Great Gift. Come Fly With Us... 201-479-6850.

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth **Murder Mysteries. 212-794-1393.**

JOSH SANDS'
"This Is Your Life" - Roast-a-Gram
212-713-5330 201-679-0874

Rent-A-Witch®—The psychic channel! Know your future! Any event 201 548 5545

STRIPPERS · STRIPPERS

Celebrating Our 9th Anniversary
THANK YOU NEW YORK
EASTERN ONION 212-741-0006.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795

World's Funniest Handwriting Analyst
& Madame Amanda Mystic Card Reader.
$100/hour. Brochure. **718-335-1389**

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-475-6363. AX/MC/VI.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

LABELLA STRIPPERS
THE FINEST, NEWEST DANCERS
FOR THE PARTY OF YOUR LIFE
Bachelors Bachelorettes
Birthdays Special Events
212-582-1987; 914-965-1433
516-326-2180; 718-797-4735; 201-585-0915

Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

Baskets With Style—A gift no one ever returns. Purple Door®, 212-627-4076

Instant Superimposed Photos—Of guests. Movie, magazine, sport themes etc. High tech party fun/favor. 201-994-4113.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10PM. 718-868-1009, 516-569-3366.

ENTERTAINMENT/KID

Mr. Lucky's Performing Dogs—Parties for children of all ages. 212-819-9107.

Mickey Sharkey—Clown/magician! All ages! Free brochure! 718-680-3424.

Madeleine, Award-Winning Magician!—And clown/bunny act too! For ages 1-99! Will travel anywhere! Call 212-904-0356.

Chuckles Or Minnie Mouse—Face painting, puppets, balloons. 718-965-8663.

Mickey Mouse—Magic, games, clown, Alf, She-Ra, Ape, Big Bird. 212-371-1507

Patchiddy Players—You star in a storybook musical. Anne 212-740-6201.

Marcia The Musical Moose—Endearing! Zany! Guitar and puppets! 212-567-0682.

A Touch Of Class—DJ's and giant screen music videos. 718-966-0255.

Starmite Puppets—Superheroes, E.T., Cabbage Patch, He-Man. 212-473-3409.

Clown Violet—Face painting & foolishness, balloons & magic. 212-769-2041

Gandalf Rec'mnd "Best Bets" NY Mag.
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511, 516-295-5108, 203-655-1737

ENTERTAINMENT/TEEN AND PRE-TEEN

Have Your Next Party—In America's only indoor drive-in theater. 212-244-1963

Video-Lip Sync—DJ's, lights, unicycle, juggle (fire). Pearl Prod. 718-465-8511

ENTERTAINMENT/MUSIC

NEW YORK'S PREMIER DJ
Club Experienced - Excellent References
Michael Thompson 212-794-2739

The Feetwarmers—Outstanding swing, hot jazz. Rhythm and blues. 201-854-7483

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-996-3288**

The Black Tie Strings & Orchestra—All business & social events. 718-478-2982

Mobile Music DJ's—Best of the 30's-80's. Joe Shane - 212-254-1549, 914-769-9056

Park Swing Orchestras—Sizzling sounds from masterful musicians. 212-737-8849.

Pianist—Specializing in elegant, swinging cocktail jazz. Top credits. 212-222-3169.

Sophisticated Pianist—Vast repertoire. Reasonable rates. Dean - 212-627-1048.

One-Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz and Swing. **212-489-1641.**

Party Music—DJ's, video. Professional, references. From $300. 212-662-4921.

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-662-0104.

Jazz/Classical—Duos, trios and up. Parties, openings, etc. 201-762-5893.

!!! SAMBA & CALYPSO !!!
Go tropical. Hot Brazilian music/dancers. Bossa nova, Caribbean themes. Unforgettable events. **Samba Novo 914-358-6542**

Classical Music—Flute and guitar duo. Plays for all occasions - 212-595-0862

Mike Turitto—Professional disc jockey. Weddings/parties/clubs. 212-679-9073. Continuous music cassette tapes available

MARK SONDER MUSIC
The Right Music For Any Gathering!
212-222-1000.

THRILL
OF
THE
FALL

NEW YORK Magazine's special "Fall Preview" is just the start of this spectacular season that's filled with opportunities for advertisers to reach the city's most discerning consumers.

Contact us at 212-971-3155.

We'll pitch an audience
whose demographics you'll fall in love with!

· THE JERRY ROSS ORCHESTRA ·
The best dance & party music!
Contemporary, traditional, Motown, 50's,
etc. Success guaranteed! **212-797-1898**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614.

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008.**

Brass Extravaganza—Exceptional Classical & Pop Music. 212-601-2887

ROY GERSON MUSIC
Solos, Bands & Swing Orchestras playing Gershwin & Benny Goodman thru Motown, Pop & Classical. **212-957-9119**

Kit McClure Big Band—Elegant ladies playing great dance music. 212-864-6759.

Mind-Sweeper DJ's—Great party music, 30's-80's, lights, refs. 718-875-9824.

Famous Swing Bands At Your Party!—Call 718-469-5074 for free recording.

A Touch Of Class—DJ's and giant screen music videos. 718-966-0255.

ENTERTAINMENT/SINGLES

Summer Soiree With New York's Most Sophisticated Singles Wed, Aug 31st, 7pm at Becketts, 1497 Third Ave. Lovely out door garden, hors d'oeuvres, cash bar, $18 adm. Please call **Intermezzo 212-288-4588**

Are You—25-35 (approx.); health-conscious; non-smoker/light smoker; educated/self-made; dating frequently, but all the wrong people? Then call **Jewish Dating Service,** 914-684-6060, 914-634-0313 or 201-833-2211.

Field's Dating, 212-391-2233—41 E. 42 St. Rm 1600, NYC 10017. Open 7 days.

Singles For Sailing—Daysail with us over Labor Day Weekend. 718-279-2680

Classical Music Lovers' Exchange—Nationwide link between unattached music lovers. CMLE, Box 31, Pelham, NY 10803.

Single Professional People—A selective dating organization that understands your special needs. Compatibility Plus. Free profile: 212-926-6275; 201-256-0202.

The Jewish Matchmaker—Let me make you a match! Matches Guaranteed®. 25th Yr. Jewish Singles Matching Society®. 212-563-1744, 201-947-5151.

Catholic Singles Dating Project®—25th yr. Brochure 212-563-1744, 201-947-5151.

Jewish Singles Computer Service—Ages 21-65. Call any time. 1-800-451-9609.

CLUB MAJORCA INT'L—Gala supper party, Wed. Sep. 7, at exclusive Manhattan town house. Open bar, gourmet cuisine. For res. & Sept calendar call 718-745-2037

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

GOURMET

Manhattan Place Caterers Inc.
See, taste, smell. Feast your senses.
Any event - call Suzanne, **212-529-0670.**

It's Your Party Inc.—Catering for all occasions. Call Mary Jane 1-800-458-7396

Continued on next page.

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GOURMET

PARTIES
HAVE YOURS
At The
COPACABANA
NOBODY CATERS
LIKE THE COPA !
Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

Tacos To Margaritas—"North Of The Border" caters the most amazing Mexican Fiestas! References avail. 212-302-2424

Howard's Gourmet—Weddings, Affairs. Private/Corp. Party Spaces. 212-724-0912

Mexican Fiestas—An original alternative, fun, delicious. Zarela 212-644-6740.

Champagne Taste On An Oreo Budget? —Personal Taste Caterers 212-645-2787

Catering By The Ginger Man—At Patrick O'Neal's Penthouse Loft. 212-399-2340.

Creative Kitchens Ltd.—Let us create magic and lasting impressions at your corporate/private event. Gourmet Kosher cuisine also available. 718-265-2300.

PRIME DATES STILL AVAILABLE
For The Fall Season
In Spectacular Locations. Fabulous Food.
Heinzerling Catering 212-410-3880

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

FOUR POINTS CATERERS
From cheeseboards to large buffets.
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Continued on next page.

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Tall, Cute, Witty Gentleman—36, successful, very bright, Jewish, interested in sports, jazz and dance. Seeks attractive, intelligent, happy, warm, shapely, fit woman with great legs. Photo. NYM C153

Meditator—Educated, funny and good-looking man, 39, seeks bright, grown-up woman who is a meditator and vegetarian. POB 6282, NYC 10163.

Are You A Full-Figured Woman—Seeking a relationship? I'm a cute, warm man, 29, awaiting your reply. NYM L036

Sexy, Successful Jewish Male—Seeks not-so-sweet female, 19-29. Photo. NYM D101

Handsome Professional—37, 5'9", trim. Seeks pretty "forever" female. NYM N050

Passionate About Life—Romance, work, play and seeking a loving marriage. A sincere, handsome MD, mid 30's, successful, Jewish, warm, trim, funny, 5'10", athletic, fit. Seeks brains, beauty, joie de vivre in special woman, under 33, smoke-free but hoping to be set on fire by a loving man. Photo necessary for reply. NYM L100

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R169

Les Jours De Mai—Successful attorney, 41, who experienced the Paris spring of '68, seeks French woman, 22-40, to view Rohmer films with, eat at Le Bernardin, and reminisce about "les evenements". NYM C096

Handsome, Dynamic Entrepreneur—29, seeks beautiful woman, under 30 - enjoys working out, candlelit dinners, moonlight walks on the beach. Photo. NYM L095

Pretty, Blond, Thin—29, single Jewish female, caring, family-oriented. Seeks sincere, successful, romantic male. Photo ensures reply. LI welcome. NYM J128

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Quality Lady—Pretty, petite, slim businesswoman, charming, upbeat, intelligent, fun-loving, sincere, late 40's. Seeks self-assured, successful, huggable male, 48-58, for romantic dinners, good conversation and sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo/phone appreciated. NYM N067

Great-Looking Millionaire—56, divorced, athletic, interested and interesting, is searching for a special lady in her early to mid 40's. She is very bright, pretty and sensuous, with an up disposition. If I am describing you, and if your desires include a permanent, loving and passionate relationship - send away for this most unlimited offer: 5'11", 165 lbs, condos in North Shore Nassau County and Florida and anywhere else we would choose. Raquetball, tennis, sailing, fishing, the best fancy restaurants, the best not-so-fancy restaurants, fine art, marvelous vintage wines, music and shows from Lincoln Center to Preservation Hall, walking and talking. Please, a recent photo and short note including phone. NYM J120

Very Pretty—29, 5'3", slim Italian professional. Seeking successful professional, 29-38. Photo/note to: POB 177, Westwood NJ 07675.

Start The New Year Right—This handsome, dynamic, 31-year-old Jewish male, always received rave reviews as a mensch. Seeks pretty young lady, age 20-35, who is lively, sincere, witty, affectionate and romantic, with a great zest for life - for role of leading lady. NYM J127

Dark And Lovely—33, black lady - shy but warm, sincere. Loves Broadway musicals, sports, weekend getaway trips. Most of all I love you - passionate, tender, healthy man with similar interests. Send bio/phone/recent photo. NYM N070

Curvaceous, Trim, Attractive—Professional Jewish woman (nonobservant) seeks intelligent male counterpart (any faith, but non-observant), 43-63, to share interests including art, music, literature, law, history and much more. Phone/photo appreciated. NYM C129

Attractive, Sophisticated Woman—Of eclectic tastes, 40's, seeks vital, equally financially secure man who has a sense of self, 45-54. Manhattan nonsmoker preferred. Photo appreciated. NYM S003

Adventurous, Elegant Blond Beauty—With aquamarine eyes. I'm a lady who enjoys opera, ballet, theater, symphony - plus tennis, riding, sailing, bridge. Nonsmoker. Christian background. Seeking a well-established, high-energy gentleman, 40-50, with varied interests, a sense of adventure and a romantic nature, for love/marriage. Photo, please. NYM J117

Warm, Sensitive And Mature—35, 6', handsome, blue-eyed, well-built, professional Jewish man, seeks a pearl. Must be real, must be sharp. NYM L084

Phi Beta Kappa—But looking for the man with the key to my heart. 39, 5'5", 115 lbs, classy divorcee, former TV reporter with a successful career in media, good-looking mother of two teens, seeking warm, affectionate, accomplished man for love relationship. Note/photo/phone. NYM C145

Handsome Harvard Entrepreneur—Artistic, romantic, athletic, adventuresome, 6'. Seeks beauty, brains, style, depth and joie de vivre in special woman, 25-33. Photo an absolute must. NYM T429

Petite And Sexy—Auburn hair, olive-skinned Jewess - successful artist. Seeks sensitive, intelligent male, 27-45, with wit and soul - for serious, passionate relationship. NYM J107

Independent Attorney—Unfrustrated novelist, Jewish (nonreligious), age 30, 6'3", 180 lbs, dark hair hazel/green eyes, ruggedly handsome, native New Yorker, loves cosmopolitan pleasures and the great outdoors. Seeks tall woman with much joie de vivre, who loves herself unconditionally, is beautiful inside and out, a romantic realist, humanist not feminist - to be my best friend and then some. Send note and photo. NYM J094

Elegant Lady Academic—Pretty 28-year-old, Ivy, almost doctor - art philosopher, Jewish (nonreligious), quick-witted, romantic. Seeks attractive, brainy, ethical and clever gentleman (28-35), nonsmoker, for a lasting relationship. Note/photo/phone, please. NYM J081

Is Your Interest Piqued—By a vital, good-looking, slim, young 50's widow whose varied interests include all the arts, travel, good conversation - and you, if you are warm, witty, worldly, wise and wonderful. Note/photo/phone please. NYM L093

Smart, Funny, Athletic—(Ski, tennis, scuba, workout.) Like theater, reading, country, friends, kids and being alone. Successful, 40, 6'2", 180, Jewish and divorced. My last vacation was attempted safari in Africa. China next. I would love to meet someone who is smart, with an easy laugh and a sense of humor, supportive and likes the same things I like. Slim, in good shape, 27-35 sounds right. NYM J110

She's Italian (Bolognese)—Titian-haired, 5'1", slim; dynamic by day, serene by night. Her ideal is: rational/artistic, frank, 30's-40's, has dry wit, manly yet capable of deep feelings. Note/photo. NYM L086

Do You Have Dreams Of Love?—Do you understand the power of romantic passion? If so, then this dynamic, charming, special man is for you. I'm 33, a 5'10", athletic, Ivy grad, Jewish professional. You are under 30, beautiful, active and well-educated; a woman who loves life and knows how to care. Photo/bio. NYM C177

Tall, Handsome—Financially secure, 41. Seeks warm, down-to-earth, elegant, slim woman, under 45, with open heart. Photo/note/phone (day-evening). NYM J136

LI Woman Preferred—I'm 37, 5'10", successful, warm, fit, very romantic. Seeking a petite, 28-35 lady who has a sense of adventure and loves boating, country inns, dancing. Photo please. NYM D105

Athletic, Attractive Asian Professional—30, 5'10", with traditional values. Enjoys jazz, theater, sports, dining, outdoors. Seek pretty, classy, sexy, single white/Asian female, 22-28. Photo. NYM N072

NJ Woman—33, Catholic, divorced (has church annulment), seeks warm, sensitive Catholic man, 30-43, for dating, possible marriage. I enjoy reading, opera, autumn, walks in the country, history, antiques, animals and good conversation with friends. Nonsmoker, please. NYM C151

Jewish Businessman, 50—Divorced, no kids, secure, seeks lady. NYM L118

Handsome Asian-American Male—Wall Street analyst, 28, 5'8", athletic build. Looking for an attractive woman who is smart, warm, sincere, enjoys the theater, arts, biking and good conversation, 23-34. Note, photo if possible and phone. NYM N066

Help Wanted NJ/NY—Handsome, down-to-earth Jewish attorney, seeks female partner to share the spoils of success in a quality long-term relationship. Must be intelligent with a sense of humor and of course be very attractive, 25-35. Photo a must. Will exchange. NYM N071

Share Something Of Value—Trust and devotion with this Cos Cob, CT lady, 52, sophisticated, successful, daily NYC commuter. Note/phone/photo. NYM J106

Beautiful And Bountiful—Redhead, 32, sassy, artistic, unconventional, loyal, affectionate. Seeks offbeat, hip male - into music, media, art - for romance and workout walks. NYM C142

Island Woman/City Sophisticate—Former fashion model, world traveler, now active in my own business. I'm black, bright and attractive, 5'8", slim, 45 (look much younger), divorced. I'm an easygoing person with a zest for life. I seek a very interesting man for a quality relationship. He must be over 6' tall, cultured, mature, very successful, worldly, affectionate, caring and fun to be with. I'm searching but not desperate. I enjoy being single but I think life is more interesting when it's shared with someone I care about. I also believe love and romance are worth pursuing. Phone/photo please. NYM L064

Ambitious Manhattanite—43, 5'10", 175. Likes fine dining, repartee. Seeks moral, astute lady with cover girl looks, 30-36, nonsmoker. Note, phone. NYM J088

Are You—A beautiful, sensitive, sincere, slim, classy, intelligent woman between 25-40 years young? Do you live near Rhode Island or mind traveling to it? This Rhode Island businessman in his 40's wants to have you as a friend to share good times and laughs. Photo and note will be answered. NYM D103

30,000 BTU's Of Air Conditioning—Need I say more? Creative executive, 33, 6'3", handsome, athletic (swimming/cycling), Jewish, looking to meet bright, attractive, warm and witty woman. Note/phone appreciated. NYM C160

Athletic, Handsome Lawyer—29, intellectually and emotionally curious. Seeks exceptionally beautiful, bright professional lady, 35 plus. Photo. NYM L096

European Style—Successful, 35-year-old European executive, here in the US for the last 15 years, seeks special lady with European background to settle down with. She must be under 35, very pretty, with traditional European tastes and values. Phone/photo, please. NYM C162

Is Your Shrink In Wellfleet?—Don't be blue. I also have time on my hands. I'm a hardworking woman MD, 33, pretty, witty and wise, with a taste for luxury and culture. I like 60's rebelliousness and 70's unconventionality, yet now in the 80's want family life and diamonds on the soles of my shoes. Are you a man seeking same? NYM J083

French-American MD, 44—5'9", 140, attractive, very superior IQ, excellent financial situation, sense of humor, cultured. Seeks attractive, sensual, northern European type lady, 25-40, for serious relationship. Photo. NYM N062

Upwardly Mobile Professional—Seeks outgoing woman possessing an excellent sense of humor, warmth and sensitivity, to share good times. Note and photo. NYM N075

NYC Professional Man—50, 5'10", trim, caring and literate. Seeks lady, 30-45, thin, attractive, nonsmoker, who enjoys Mozart, books and checkered-tablecloth restaurants. Photo and phone appreciated. NYM N064

Blissful Relationship Offered—Pretty, elegant, fair, shapely brunette, 5'5", 31, with boundless energy and a warm heart; vulnerable to the charms of a good-looking man of integrity and warmth, 30-41, in shape and charge of your destiny. Let's explore romance, laughter and mutual admiration. No drugs. Photo/astute note vital. NYM J108

Guess Who's Coming To Dinner?—Smart, successful, attractive, red-headed white female - seeking successful, intelligent, motivated, worldly, single black male, 35 plus, for committed relationship. Phone and photo. NYM J118

My Favorite Part—Where that pretty blond professional, 29, caring and down-to-earth meets that attractive, well-educated man, 24-36, who is affectionate, funny and enjoys sports and literature. They find together a relaxed life style, with good conversation and occasional adventure. NYM J109

One Of A Kind—And proud of it. Blond, green-eyed, Jewish, 34. Seeks male, 35-45, who enjoys a good laugh, Atlantic City, sports, holding hands, not necessarily in that order. Note/photo. NYM N065

NJ Lady—31, slim, attractive, Jewish, seeks you - 30-40, Jewish man, caring, secure, successful and witty. I'm the girl for you! Note/photo. NYM J119

Handsome Irish-American—39, 6', 180 lbs, brown hair, blue eyes, successful, self-employed businessman. Seeks the "four S's" - smart, sexy, slim and secure. Photo/note, please. NYM C134

White Christian Male—36, small business-owner, seeks South-American or Latin female, 18-27, with natural beauty - for long-lasting, possibly forever relationship...this is for real. Note/photo and phone a must for reply. NYM D102

Handsome Shrink—31, Jewish, tall, thin. Seeks smart, playful, pretty, marriage-minded female. Photo please. NYM L101

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Single, White, Jewish Male—40, wants an attractive career woman, 28-32, to be a full partner in a relationship that includes romance, good living, excitement and eventually children. Photo/phone/note. NYM C136

Attractive, Happy, Slim—Lady, chestnut hair, green eyes, 30's, well-traveled, with many interests. Seeks cultured, secure, professional man with a sense of humor, 35-45. Photo/note/phone. NYM J102

Very Handsome And Successful PhD—36, seeks an attractive woman to share my love of the outdoors, the arts and life. Please include a photo. NYM C137

Very Handsome Attorney—Nice guy, successful, Jewish, 35. Seeks very pretty, well-educated woman, 25-32, for fun and romance. Phone/photo please. NYM C148

Attractive, Warm—Successful Jewish professional male, 37, 5'8", 150, varied interests including the outdoors, travel and good conversation. Seeks attractive, intelligent Jewish woman for lasting relationship. Photo if available. NYM J111

Stop In The Name Of Love—If you are a lovely Jewish lady without child, in shape, emotionally stable, smart, for special times with an attractive, multi-talented, professional male, youthful mid 30's. Photo/phone, please. NYM S002

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Shy, Gentle Man—Seeks a very sensitive woman with a deep soul, someone who has overcome real hardship and appreciates kindness. I'm 36, tall and slender, I have a packed wardrobe of custom clothes but nobody to dress up for. I can give a woman a lot of excitement and passion but I'm terribly shy. I don't get out much. I'm not the bar/disco type. I find hard rock repulsive. I despise the mediocrity of the masses. I appreciate class. I want the best of everything. It's tragic - you can live an entire lifetime and count your true friends on a few fingers. I can see why so many people love their pets. I do. I'm looking for someone very special. Is it possible to meet a beautiful woman who has the heart of an angel, someone with compassionate eyes, long hair, a thin waist and hands as warm as an oven? More concerned with inner beauty than whether someone has a great tan. I love foreign accents. I can travel around the world with you. I'd love your picture. NYM T428

Summer's Almost Over—Be prepared to make the grade by learning your A-B-C's from an (A)dorable, (B)right, (C)aring, (D)ynamic (E)ducator. Course instruction is given by a Jewish, fun-loving, sincere and family-oriented female tennis player, 30. Course requirements: outgoing, attractive, sensitive, caring, professional Jewish male (29-35), who is serious about going to the head of the class. Prerequisite: short essay, photo and phone. NYM L085

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM C140

Seeks Oriental Jewel—Handsome, successful, 27-year-old male. Seeks beautiful Oriental woman for warm, loving relationship. I enjoy tennis, golf, ocean and music. Note/photo/phone please. NYM J113

Life Is Not Only A Beach—It's sharing the city, the country, travel, adventure, intimate dinners, laughter, good conversation, quiet moments, the good times, the bad times and more. This lively, slim, attractive, warm, Jewish, North Jersey professional woman is looking for tall, caring, successful man, 48 plus, for friendship, a monogamous, lasting love. NYM C149

Does This Work?—Catholic professional man, 43, never married, sincere, honest, family-oriented, looking for Catholic woman for relationship of sharing, support and growth. Enjoys biking, long walks, politics. Recent photo appreciated. NYM L110

Handsome, Extremely Successful Man—32, seeks beautiful, kind, loving, sensitive Jewish woman, 20-32, to love, settle down with and have a family. Photo a must/phone/bio. NYM L103

Blue-Eyed, Very Handsome, 6'—Jewish man, 25, working in fashion industry, seeking beautiful lady inside and out, for a lasting relationship. Photo. NYM J115

Wanted: Totally Cool Boy—Adorable, offbeat female artist - 28 - looking for cute guy, 25-33, preferably Jewish - with wacky sense of humor, intelligence and no fear of the "M" word. Bio/foto/fone. NYM J132

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Pretty NYC Fashion Executive—Seeks similarly busy professional man who hasn't found time to meet his perfect partner. I'm 33, 5'3", slim, natural blond, love beaches, boating, skiing. NYM D106

Classy Lady, Nonsmoker—Feminine, attractive, slim, diversified, loves dancing. Seeks intelligent, successful, over-50 gentleman. NYM N073

Semi-Cute, 35, Male—Blond, slim, 5'9", never married, almost once, successful businessman. Enjoys film and Off Off Broadway. Fine wine, fine dining. Appreciates Mozart, Monet and the Mets. Looking for bright, attractive (25-35), professional woman who's interested in some of the above and more. Must have a sense of humor. Photo/please. NYM J124

Nice Italian Guy—29, good-looking nonsmoker seeks beautiful, sweet, petite, adorable, life-of-the-party girl who, like me, is adventurous, in good shape, loves classic rock, dancing and good clean fun. You should be classy, confident, silly, serious and know when to be both. Photo a must. NYM C156

Construction Engineer/Executive—28, 6'3", MBA, Lebanese, romantic and very intuitive. Seeks educated, sincere, slim, female life partner. Photo. NYM C157

Blond, Green-Eyed, Sophisticated—Fun-loving, romantic, successful woman. Seeks intelligent, family-oriented gentleman, Jewish, 40's. Send handwritten bio/photo/phone. NYM L102

You, Me And Ivan—Extremely pretty, bright, athletic, slim, Jewish, 35, 5'5", Wall Street professional looking for tennis lover (male) to share fun time at US open and more. RSVP with photo. NYM J125

Romance Linguist—Tall, green-eyed woman, 36, divorced parent of one child. Seeks warm, fit, articulate nonsmoker for great fun and romance. NYM J126

Fortune Teller's Promise:—This ad will attract an affectionate head-turning, slim, athletic, single white Christian female, 22-32, for long-term relationship. I'm 32, successful, very handsome, sensitive single white Christian male. Please send photo if you share same prediction. NYM C158

Successful Jewish Executive—45 years young, whose friends say he has everything going for him, is still missing that one special, pretty lady, to be both his best friend and lover. NYM C159

Sincere Lady Needed—Mature nonsmoker for friendship first, then mutual love, for shared, happy lifetime by 57 years young, 6', 185 lbs, divorced, Rockland, Christian, active professional who likes to dine/dance, boat, golf, shows, movies, fish, swim, country music. Just plain old good pairs. Fun note/photo/phone please. NYM N074

Ad Agency VP, Male—Jewish, 32, 165, 5'11". Handsome, expert skier/swimmer. Are you high energy, trim, non-NY bred, 20-30 and happy? Photo. NYM L109

Show Me Yours—I'll show you mine! (Favorite spot in NY, that is.) Passionate NYer...tall, stunning, bright, successful yet soft, sexy strawberry blond. Seeks captivating, dynamic, equally affluent Jewish adventurer, 30-45ish to explore. Where do we meet? Photo/note. NYM P918

Ex-Rock Singer, Gorgeous Blond—From Sheepshead Bay Brooklyn - Jewish female, Wall Street exec, 29 - loves traveling, outdoors, swim and sun, the night life, dancing, all rock music including heavy metal, aerobics and, most of all, a long-term relationship with a high-energy, physically fit, good-looking (rock haircut a plus), caring guy, with similar interests, Bklyn, SI, Queens, NJ residents only - must own car. Photo, bio please. NYM J122

Attractive Female—27, seeks sensitive, caring male, 30-40, for serious, permanent relationship. Nonsmoker. Note/photo. NYM J129

Very Warm, Sincere—Affectionate, woman seeks her soul mate, 35-45. I'm attractive, active, shapely and very sensuous. Hoping to find that special someone with similar qualities. "I know you're out there somewhere..." Supply bio/phone, photo a must. NYM L106

Go For It!—You know the kind of woman you're looking for. I'm a very pretty, Jewish, slim, successful Wall Street lady. If you're a handsome, successful professional or businessman, 42-52, then we should meet! Please tell me about yourself - letter/phone/photo optional. NYM J130

Handsome, Athletic Attorney—Tall, blue-eyed, 28, Christian, outgoing. Seeks fun-loving, athletic gal with a nice smile. Photo/letter. Photos returned. NYM D107

Sexy Jewish Male Bodybuilder—Seeks slender Jewish female companion. Hobbies include dining out, movies and beautiful sunsets. So, if you are looking for a possible long-term relationship, send photo/note/phone. NYM L108

Teacher, Jewish, Male—41, divorced, loves children, arts, sports, travel. Seeks commitment. Note/photo. NYM C167

Muscular, Fit, Handsome—Successful Jewish male attorney, 40, blue eyes, athletic, a hopeless romantic mensch who loves tennis and good conversation, seeks very attractive, warm, sexy, fit Jewish female for life. Photo a must. NYM T432

Attractive Former Actress—Petite, slim, blond; quality values, devoid of superficiality. Seeking bright, proficient, eligible male enjoying mid-life prime, as is she. Note/phone. NYM N076

41-Year-Old, Kind, Caring, Generous—Unpretentious, successful MD, seeks 28-35-year-old, sensual, slim, fit, intelligent and educated woman. Could she be you? Photo, please. NYM J121

Harvard Woman Lawyer, 27—Seeks 22-32, Jewish Ivy grad, for rowboat ride in Central Park. Photo/bio. NYM L088

Classy, Attractive, Intelligent—NJ Jewish female, 40, seeks kind, caring, educated Jewish male, 37-42. NYM C138

Petite, Pretty, Hazel-Eyed Teacher—30's, enjoys sports, classical music. Looking for serious relationship with Jewish professional or businessman, age 38 to 45. Bio/photo/phone. NYM C141

Spanish-Caribbean Lady—This erudite, internationally-minded, scary movies fan, 40, wants to get to know you. Can North meet South? NYM J105

Asian-American Attorney—31, 5'6", Ivy-educated, intellectually curious and affectionate. Seeks bright, secure, sensitive woman who communicates well. Note/photo. NYM C143

Running Mate Wanted—This 30-year-old Jewish physician, 5'8", caring, handsome, friendly, seeks a pretty, slim, thoughtful Jewish woman with whom to run a romantic campaign this election year. Photo appreciated. NYM L089

4-Star Redhead—Attractive, successful professional, 33, to share good times, laughter, caring with dynamic, warm man. POB 2191, Monroe, NY 10950

Pretty Professional—36, seeking attractive male with diverse interests, a good sense of humor and an interest in developing a soft spot for me. Note/photo, please. NYM C144

One-On-One—Petite blond, 37, loves pumping iron and squash. Olive eyes complement a warm smile and great legs. Mildly Jewish. My production career checks my crazy imagination. You are bright, warm, athletic and adventurous with sushi. You'll even try salsa. Photo helps. NYM L091

Smart, Optimistic—Athletic, literate, humorous man, 56. Seeks 30's plus, Manhattan woman with similar qualities. NYM L094

Seeking Handsome Noodnik—Pretty, 31, 5'6", nice, feminine, strong, honest, slim, sensuous woman. Seeks similar in tall, masculine man who may become friend, lover and more. NYM C146

L.A. Based Writer/Producer—37, bored with L.A. women, longs for sensitive NY woman, 25-33, for long-term relationship. I own a co-op in Manhattan and spend several months a year in NY. Recent photo a must. POB 382, 10153 1/2 Riverside Dr. Toluca Lake, Ca. 91602

I've Been In Love—And I like it. Tall, pretty, shapely, strawberry blond, 40ish (could pass for 35 in a solar eclipse), semi-domesticated, successful lady executive, waiting to meet a man who is taller, older, funnier, smarter. Phone/note/photo preferred. NYM N056

Handsome Israeli Man, 42—6'1", romantic, sensitive, warm. Seeks a warm, bright, very pretty Jewish lady under 35, for lasting relationship. Note/photo/phone. NYM L083

Steadfast, Handsome Urban/Outdoor—Man, 39, seeks slim, attractive, warm-hearted woman who is as happy on a mountain trail as at Carnegie Hall, for a lasting relationship. NYM J103

Smiling Brunette—49, divorced, multifaceted, relaxed and happy - seeks man who is halfway alive, at least on the verge of being brilliant, and is just fun to be with. POB 2235, Church St. Sta., NYC 10048

Successful Jewish Entrepreneur—37, seeks sincere businessman from NJ for a monogomous relationship. NYM C169

Very Handsome, Romantic—Successful, divorced, white Christian male with sense of humor, early 50's. Looking for a pretty, fashionable and stylish lady, for a relationship, leading to a permanent and happy ending. I am 6' tall and love the arts, travel and all the great things life has to offer. NYM C150

Pretty, Petite, Lively Teacher—Seeks American, Jewish, male college graduate in his 60's. NYM C154

Beautiful, Successful Exec—25, seeks her match. Photo. NYM L105

Looks, Brains, Style—Seeks handsome, silly/sage, professional Jewish man, over 5'8", 38-47. NYM L107

Handsome, Successful Manhattanite—37, 6'2", 190 lbs. Seeks tall, slender, attractive professional woman, mid 30's to early 40's, to share dining out, theater, movies, travel, scuba and warm companionship. Photo/note. NYM C171

NY/FL Lady—Classy, cute, cerebral, comely, chic, caring (40's). Seeks coastal counterpart for city culture, country calisthenics - and more "C"s for this ad! Photo good. Letter better. NYM L111

Airline Pilot—Handsome black male, 30, 6', 170 lbs. Enjoys weightlifting, theater and sailing. Seeks nice lady for a relationship. All letters welcome. NYM N069

Pretty Jewish Female MD—Charming, warm and sensitive. Looking for a successful, intelligent, handsome man, 33-39, for long-term relationship. Note/photo/phone. NYM L097

I Miss Being In Love!—Divorced Jewish female, 36, warm, verbal, easygoing therapist/writer. Seeks smart, loving man to share bookstore jaunts, smoky brunches and the pleasures and passions of a caring relationship. NYM L098

Pretty, Blue-Eyed Attorney—35, slender, artistic, accomplished, intuitive, selective Manhattanite. Desires to meet equally unique, attractive, successful professional man who possesses sensitivity, confidence and a superior intellect. Note/photo appreciated. NYM N063

Seeking Sizzling Summer Romance—And more. Very pretty brunette, 24, good figure, bright, romantic, fun-loving, ambitious, loves dancing, traveling, working out, dining out etc. Seeks handsome white male, 23-35. Photo/phone. NYM L113

Cerebral And Sensual Professional—Male - loyal, handsome, slim, 30's. Seeks same in skinny, pretty, 20's female, for permanent laughter and affection. I'm nonreligious, Jewish background; you're shy but have a photo handy. NYM C181

Very Pretty Woman—Soft and gentle, beautiful mind and body, seeking handsome and intelligent male, 35-45, for warm relationship. Photo? NYM J135

ASSORTMENTS

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55 Professional Christian—Wanted gal who wants to be a friend for starts, share the good and bad of life. Is down to earth, 45-55, and lives in Queens or Long Island. No photo required. NYM C186

Loving 30ish Woman—Seeks real man for relationship. NYM D109

Handsome Black Surgeon—Mid 40's, 5'11", looking for a very special, very attractive Wasp lady, 28 to 36, for friendship, love, marriage. You are a nonsmoking, caring, well-educated, loving lady who doesn't need stereotyped "guidance" about achieving the finer things of life. Can we talk? NYM L117

Travel Companion Wanted—Fun-loving, over 50. Please be equally affluent, athletic, nonsmoking. NYM L112

Striking Brunette—5'8". I am a white, 30-year-old corporate executive who is athletic, energetic, cultured and world-traveled. I am looking for the right man whose background is similar. Send photo and short note. (No drugs, please). NYM D108

Whimsical, Witty Wall Street Woman—With plenty of time for a wonderful man but no time to meet one - looking for a kind man who has reached 45 and enjoys it. NYM J138

This Is Tough—But here goes: good-looking, funny, easygoing lawyer, 36, seeks attractive, smart, well-rounded and secure woman, 23-33. Is this too much? Photo appreciated. NYM J137

Class Lady—Attractive, tall, slim, 50, Jewish widow. Seeks class man - tall, intelligent, outgoing, for special relationship. Photo/note/phone. NYM C182

And So It Goes—Good-looking, tall and trim publicist, 28, continues to search for a woman of substance. Seeking that special Jewish lady who is not only warm, witty and wise, but whose figure is as well-rounded as her interests. If you're "That Girl", let's meet! Phone/photo, please. NYM C175

Handsome, Bright, Witty—Jewish male, 30, professional and law student. Seeks pretty, intelligent female for fun, romance and more. Photo. NYM C176

Athletic, Attractive—NY businesswoman, Ivy grad, 5'7", seeks successful Jewish male counterpart with inquiring, busy mind. Sense of humor a must. My interests include: literature, running, skiing, Immelmans in a Pitts Special and new venture financing. NYM L116

Successful, Handsome Businessman—30, seeks attractive, intelligent female, 21-35, for meaningful relationship. NYM J018

Sensuous Caring Woman—40, with many interests, seeks a man, 40's, to share the good things of life. Photo/note. NYM C184

ANNOUNCEMENT

Vibrant, Slim, Active, Attractive—Female - seeks male partner, 48 plus, for golf/tennis and/or dancing. Sturdy mind/body/being, help. NYM C170

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 627

BY MARY ANN MADDEN

RHINO PARTY FACE. Startle and Amuse Your Friends. Also Avail. in "Jason" and "Morton Downey Jr." S, M, L.

UNWANTED FACIAL FEATURES? See our ad in your Yellow Pages. The Clinic of Dr. Harvey Moos, St. Cloud, Minn. Call our toll-free number, 1-800-NU-CHEEK, or write Box 777.

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LIFELIKE CORPSES. Impromptu Products of Greater New York. Box 777, St. Cloud, Minn.

Above, excerpts from The Classified Directory for Little Businesses doing very little business. Competitors are invited to submit one listing for an equally unappealing service or product.

Results of Competition 624, in which you were asked for a review of a book, play, film, or what-you-will based on ignorance or misunderstanding.

Report: Well. We guess you told us. We know now that John Updike's Rabbit has popped up framed in film, that Christopher Reeve's Clark Kent does not fulfill the intention of Bernard Shaw. Nor is Joyce Kilmer always at her best. Sports fans won't relish Salinger on drinking and baseball. Roget proves short on plot. Madonna's "Plow" concert long on plot. And Godot is a no-show. We have to go now. We're taking part in a manufacturer's test of mouthwash for chimpanzees. Scope's monkey trial. Hoping you're having a splendid summer. And hoping you the same. As you were.

First Prizes of two-year subscriptions to "New York" to:

"A documentary about the many women in Mick Jagger's life was a quirky idea to begin with, but the absence of interviews with Jerry or Bianca renders 'Romancing the Stone' essentially worthless . . . ."

Marlene T. Anderka, Cambridge, Mass.

"The nation's baby-boomers are engaged in a baby boom of their own, and America has become obsessed with all aspects of pregnancy and childbirth. Given our (renewed) interest in natural childbirth, home births, underwater delivery, and the return of the birthing chair, it is hardly surprising that a new movie, 'Stand and Deliver.' . . ."

Lin Shafarman, N.Y.C.

" 'The Brothers Karamazov,' by Fyodor Dostoyevsky, is sure to be a major disappointment to fans of that zany troupe of comic jugglers. . . ."

Jim Smith, Delmar, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Mr. E. M. Forster has selected such an off-putting title. After wading through I don't know how many chapters, one has still found no Howard character, much less any mention of that character's demise. . . ."

Larry Fletcher, Seattle, Wa.

"Film colorization is a curse, but if you're going to color a film, don't quit halfway. Whoever adapted 'The Wizard of Oz' for videotape carelessly spoiled the visual continuity by leaving some twenty minutes in black and white. . . ."

David English, W. Somerville, Mass.

"QBVII, a novel about a football team in the ancient Roman Umpire League, centers around its signal caller, who. . . ."

Stan Karp, Westfield, N.J.

And Honorable Mention to:

"Looking for new worlds to conquer, and in the spirit of *glasnost,* James Lapine and Stephen Spielberg, with their hit musical 'A Walk in the Woods,' once again prove. . . ."

George Martin, N.Y.C.

similarly: Michael Forte, Cincinnati, Ohio;
Viktor Blume, Sayville, N.Y.;
Jack Labow, N.Y.C.

" 'Intruder in the Dust,' the story of a vacuum-cleaner salesman touring the South in the 1920s, is. . . ."

Physics Bldg., SUNY, Albany, N.Y.

"Le Carré has described well the spy, and perhaps the soldier, but I could not find the other two characters mentioned in. . . ."

Don Wigal, N.Y.C.

" 'The Great Santini,' a moving film about the founder of a fleet of trucks, who, with his brothers. . . ."

Carl Wolfson, Spring Valley, N.Y.

"John Steinbeck's revealing look at the pest-control industry is a revelation. . . ."

Sheila Tischenkel, Miami, Fla.

"Sydney Michaels has taken a risky—and frankly unwise—chance in 'Dylan' by omitting all mention of the very protest songs that. . . ."

S. Liskov, New Britain, Conn.

"Fans of the big-band era will no doubt be disappointed by Mart Crowley's play, which mystifyingly contains not one note of. . . ."

Larry Laiken, N.Y.C.

"There's nothing I appreciate more than clever satire, but the new Sennett film about police ineptitude quickly degenerates into out-and-out. . . ."

Stuart Scott, Solon, Ohio

"Michael Jackson tells the story of the American manned space program, from the first faltering steps of Neil Armstrong. . . ."

Jane & Marcy Schwartz, Riverdale, N.Y.

"As summer comes grinding to a halt, still one more teen comedy splashes its way onto the screen. Nevil Shute, while avoiding bikinis, surfboards, and parties. . . ."

Douglas Monaghan, Floral Park, N.Y.

"Despite its odd title, 'Wuthering (sic) Heights' is a fast-paced and exciting Gothic romance . . . ."

Ellen Burr, Truro, Mass.

"Agatha Christie's 'The Mousetrap' opened in London's West End last night to what appears to be a limited engagement . . . ."

Elizabeth Martin, Lyndhurst, Ohio

sp. ment.: Norman H. Levine, Encino, Calif.

" 'Bob & Carol & Ted & Alice' has, alas, been updated for the eighties. David Mamet's paean to gay life in the workplace, 'Glenn & Gary & Glen & Ross' is hardly. . . ."

John Bregoli, Weymouth, Mass.

"In 'The Story of Ruth,' we learn what made the Babe switch from pitching to concentrate on hitting. Also, about his prolific appetite, his love of practical jokes. . . ."

Bill Beck, East Orange, N.J.

"Émile Zola's poignant biography is a total delight. His characterization of his maternal grandmother is at once powerful, moving, and lighthearted. . . ."

Jay M. Tischenkel, Miami, Fla.

"Uris seems to have taken great liberties in this translation of the ancient Hebrew version of the second book of the Bible. . . ."

Nomi Presby, Teaneck, N.J.

"No little girl named Virginia, possessed of an enquiring mind, could fail to read the Christmas editorial page without. . . ."

Shirley Brandsen, Zeeland, Mich.

"It's difficult to explain why Gene Hackman, born in California, and Dennis Hopper, born in Kansas, should be cast in a docudrama that might have starred David Letterman, Karl Malden, Fred Williamson, and Florence Henderson, all native Nebraskans. . . ."

Alan Levine, Massapequa, N.Y.

"The shadowy underworld, inhabited by the people who buy and sell stolen goods, is treated with surprising sensitivity in this play by August Wilson. . . . "

Raymond Benenson, Niskayuna, N.Y.

"The author of this self-pitying little memoir has less reason for feeling 'woebegone' than his brave but infirm sister Helen, the pupil of Annie Sullivan . . . "

Jean MacKay Jackson, Tulsa, Okla.

"The old pea-picker, Tennessee Ernie, has gone and written himself a big hit. . . . Kudos for everyone involved and for everything but the title. Except for a brief scene, the streetcar doesn't figure prominently enough to warrant. . . . "

R. Jernick, Remsenburg, N.Y.

". . .Biopic of Stan Musial is fast-paced, interesting, and should be a huge box-office hit. However, casting Alec Guinness as the man in the white suit. . . . "

Mark Wolfson, Spring Valley, N.Y.

"With 'Bonfire of the Vanities,' Tom Wolfe (nephew of the detective) brings to glorious fulfillment the early promise of 'You Can't Go Home Again' and 'The Web and the Rock.' . . . "

Richard P. Monley, Birmingham, Mich.
similarly: The Lunch Group at Pfizer, N.Y.C.
sp. ment.: Peri Crystal, Scarsdale, N.Y.;
Malcolm Russell, New Canaan, Conn.;
Sheila B. Blume, Sayville, N.Y.

"A movie based on the marvelous Babar books was long overdue, but the prohibitive costs of feature-length animation evidently forced director David Lynch to use live actors. Children expecting a winsome pachyderm will be disappointed in the disfigured, hooded protagonist. . . . "

Scott Nash, Brookline, Mass.

"Charles Dickens has written a novel that takes place during the glorious days last fall when the Minnesota Twins set the baseball world on its ear. . . . "

Marilyn Crystal, Scarsdale, N.Y.

'This study of postwar film criticism, drawing heavily upon reviews in 'Cahiers du Cinena' with more than a glance toward Otto Friedrich's 'City of Nets,' certainly shows Walker Percy to be an avid fan. . . . "

John B. Rockwell, N.Y.C.

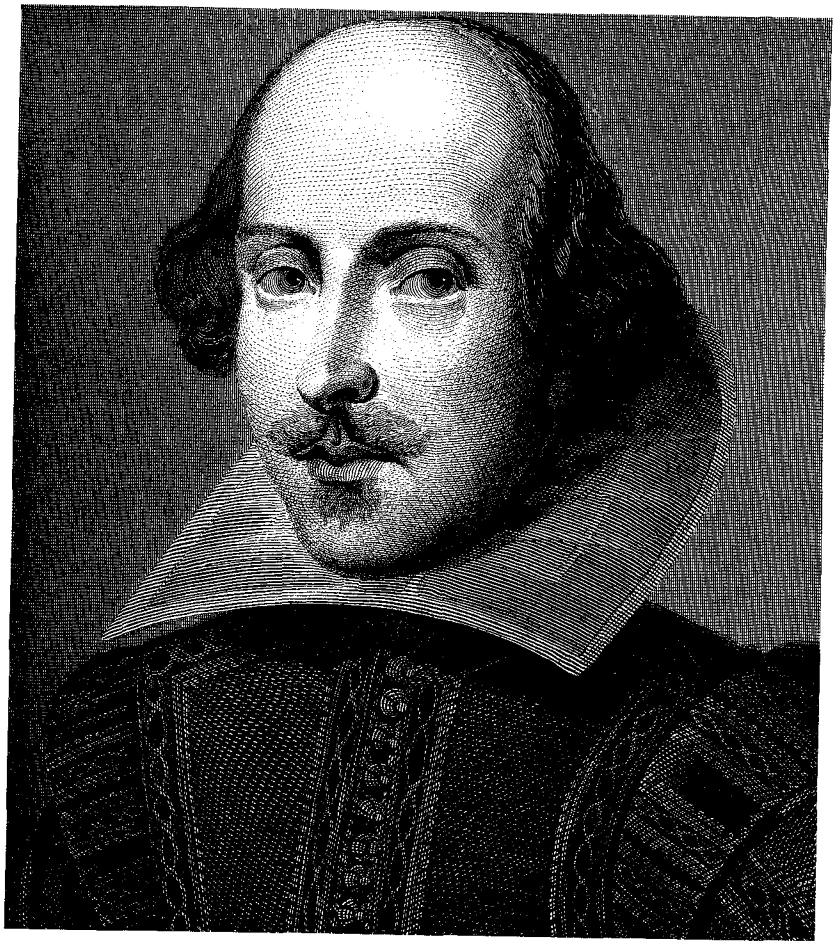
'. . .the producers of 'Cocoanuts' would have us believe that the three comic stars are brothers, although there is no resemblance, amilial or other, among the smart-alecky New Yorker, the Italian, and a blond curly-headed chap who seems not to speak . . . "

Louis B. Raffel, Skokie, Ill.

'Mr. Grimm has certainly compiled some ascinating stories here, but having carefully read and reread them, I find no indication of homosexual. . . . "

Miles Klein, E. Brunswick, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 627, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 2. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 17 issue. Out-of-town postmarks are given three days' grace. ■



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It may just be the factor that decides whether this year's sales goals are to be or not to be.

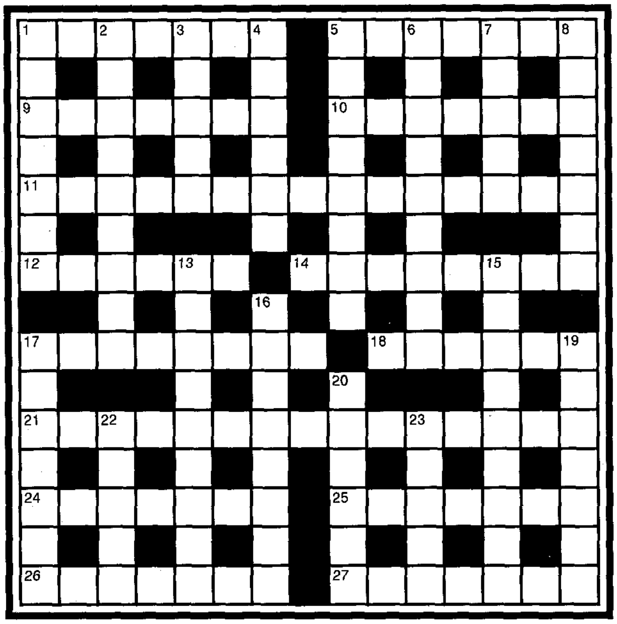
BUSINESS COMMITTEE FOR THE ARTS, INC.

This advertisement prepared as a public service by Ogilvy & Mather.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Late finish prevents further progress. (4, 3)
5 Used to season ticket, when with Minor County. (7)
9 They are very critical of the protection surrounding the Queen. (7)
10 Leaving word with competent subordinate. (7)
11 Doesn't permit taking long view as this engenders confusion. (15)
12 Imagine I left the rest to unravel the mystery. (6)
14 At the head of fashionable Commission. (2, 6)
17 Haircurling telephone rentals? (8)
18 Holy man in present condition needs rest. (6)
21 Going over with shipping company what happens in equatorial waters. (8, 3, 4)
24 A French one has a shape which is regular. (7)
25 Army branch responsible for exploding a bridge. (7)
26 The money round here is in the place indicated. (7)
27 Small isolated places provide sound loopholes. (7)



DOWN

1 How to upset grandee? (7)
2 I'm in a race for life. (9)
3 Still without 'O' levels. (5)
4 The same herb is what should be taken. (6)
5 Strains to produce not easily obtained measures. (8)
6 Looks flushed—needs plasma injection. (9)
7 Black furry animal. (5)
8 Supervise or look after six deliveries. (7)
13 A large number unfit and overweight, representing a serious handicap. (9)
15 To send down a cutter is out of order. (9)
16 Stand-in performers get cramp before the crew. (5, 3)
17 Describe how key company is taken in by little chap. (7)
19 Pins down the sound of birds. (7)
20 Where horses are fixed? (6)
22 One will have to believe in nothing before long. (5)
23 The best type. (5)

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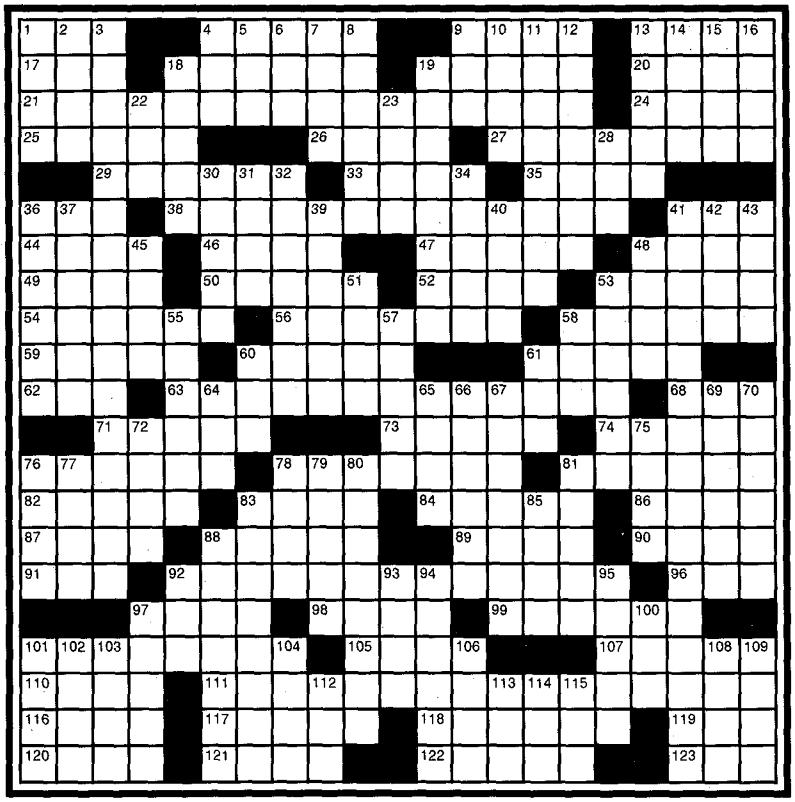
'WHO'S THAT?':'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

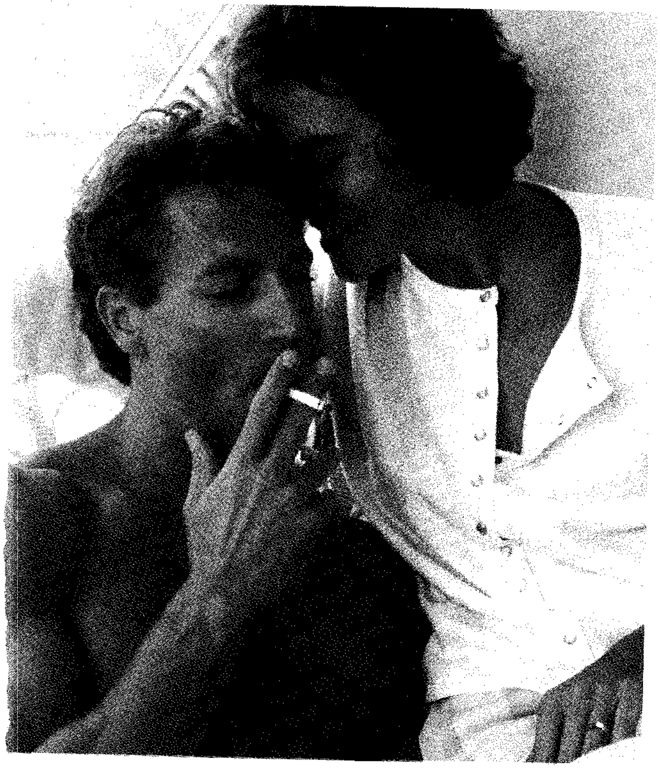
1 Wide of the mark
4 Response to a bad pun
9 Spasms
13 Green gemstone
17 Numerical prefix
18 Swamp vapor
19 Chocolate drink
20 Frankfurt river
21 James M. Cox
24 Crowned head
25 Ruhr city
26 Voting coalition
27 Thin-bladed dagger
29 Minutiae
33 BPOE members
35 Speakeasy incident
36 Avuncular name
38 Rudolf Wanderone Jr.
41 Travelogue prop
44 Defunct N.Y.C. newspaper
46 Ionian Sea gulf
47 End of a Stein line
48 "J'accuse" author
49 Furthermore
50 Indira's father
52 "—— a Kick Out of You"
53 Mideast peninsula
54 Gave affirmation
56 Shoe inserts
58 Reach (a goal)
59 Pass, as a law
60 More wily
61 Seething
62 Rival of 100-Down
63 Klara Polzl
68 Here: Fr.
71 Brontë sister
73 Mrs. Chaplin, et al.
74 Man with a hod
76 Smote
78 Jenny worker
81 Oblique
82 Does drudgery
83 Prison stretch
84 Four Holy Roman emperors
86 "And what —— rare . . .?"
87 Grimm beginning
88 Drum with the fingers
89 Word with hog
90 Steer clear of
91 Split or chick
92 Elizabeth Halaby
96 Rubber tree
97 Phoenix team
98 Lamb's pen name
99 Sleeps it off, with "up"
101 Upper canines
105 Even though flawed
107 Fields's comedy partner
110 Squarish
111 Gherman Titov
116 Related
117 Remove knots
118 After a fashion
119 Gun org.
120 Memorandum
121 For fear that
122 Urge forward
123 Unexploded bomb

DOWN

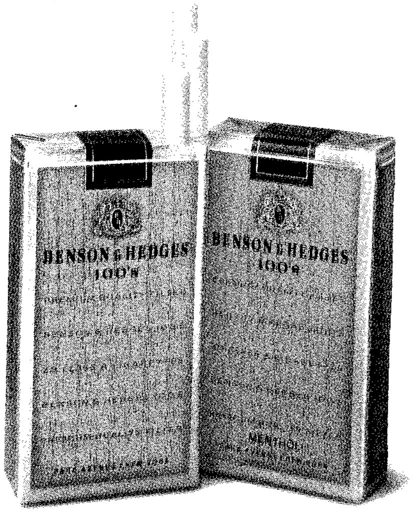
1 Will-——-wisp
2 Monks' titles
3 Margaret Gorman
4 Tonic's go-with
5 Maid's do-it-all
6 CIA's forerunner
7 "—— is a monster": Franklin
8 Italy's second port
9 Freighter weight
10 Sherbets
11 Comparative distinction
12 Feed to the full
13 Wisecracked
14 Mine passageway
15 Traffic scar
16 Hence
18 Smallest liquid measure
19 Bartender's opus
22 German article
23 Hockey on horseback
28 Fleur-de-——
30 Article of food
31 As to
32 Bug residence
34 Topkick
36 Spent the night
37 Dahl of films
39 Boxer Shavers
40 Hostile ones
41 Francesco Giocondo
42 Jai-——
43 Twinge
45 Autumn pear
48 Pasta dish
51 Pusher's buyer
53 Cloudbursts
55 Moral philosophy
57 A Bean
58 Mayor before Ed
60 Piggery
61 Companion of oohs
64 Sort
65 Before tony or gamy
66 "——, buckle my shoe"
67 The Golden Horde
69 Overseas representative
70 Chant
72 Army's mascot
75 Baba and MacGraw
76 Octagonal sign
77 Muscle fitness
78 Dried up
79 Former plum
80 Offer as a sacrifice
81 Make —— at (give it a go)
83 "Romancing ——," 1984 film
85 Church calendar
88 Melodious
92 "—— Sera, Sera"
93 Angler's prey
94 "The Travels of —— McPheeters"
95 Containing the latest reports
97 Cahn's collaborator
100 GOP voter
101 Abba of Israel
102 Beatle spouse
103 Egress
104 Quonsets
106 Squealed to the cops
108 Beige
109 Pass a literacy test
112 Musical slowdown: abbr.
113 Badger verbally
114 —— Jima
115 One of the Bobbsey twins



Solutions to last week's puzzles appear on page 94.



For people who like to smoke...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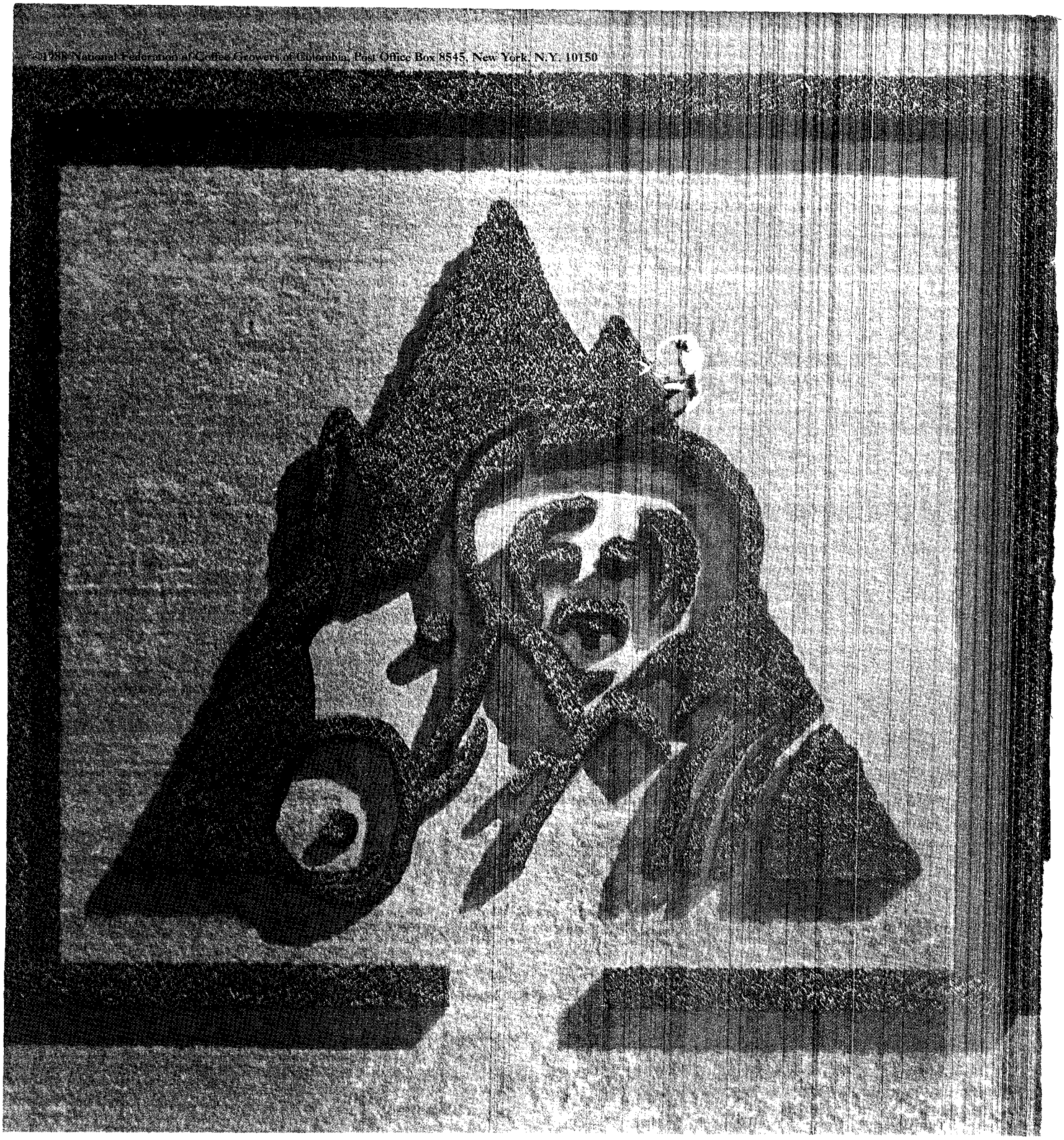

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